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Photo by Davis and Richmeyer.

EDITH GALIAFERRO

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SUMMER SUBSCRIPTIONS.

Members of the profession may subscribe for "The Mirror" from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1.00, payable in advance. The address will be changed as often as desired.

EDWARD J. GEORGE, an English actor, who has just celebrated his seventieth birthday, has played the part of Jaques in *The Silver King* for twenty-six years, and celebrated his birthday by signing a contract to play the part three years longer. He ought by this time to be Jaques in very person. And incidentally this long identification with the part emphasizes the affection which English playgoers have for good, old plays. They are making several revivals in New York, but this public does not so long stand by what literally are "stand-bys" in the drama in England.

THERE have been many complaints about the weather during the past week. Overcoats have been in vogue and incongruously juxtaposed with a few straw hats. But who has seen anything but smiles on the faces of managers who have theatres still open?

"I HAVE known some very fine, polite conversation grow extremely dull when transcribed into books or repeated on the stage," wrote HENRY FIELDING. And a like observation may be made to-day.

"PEOPLE attend the theatre to obtain a rest, not from the worries of life, but from life itself," declares a high authority. This is putting the theatre on a par with an anæsthetic.

THE one-night stand manager is again becoming prominent in theatrical affairs. Incidentally he is also worrying whether the vacant lot on the next corner is in demand for a new theatre.

MANY actors are sure that they could enjoy the seashore better if they could take their contracts for next season along for occasional perusal.

THE American playwright has entered into active competition with the European playwright in supplying the plays for the American stage.

SUMMER amusements, eh? When?

THE DRAMA LEAGUE ACTIVE.

THE Drama League of America seems to possess the right spirit, for it is giving gratifying signs of activity which bespeak the earnestness and enthusiasm of its promoters in behalf of the purpose for which it was created, namely:

1. To stimulate an interest in the best drama and to awaken the public to the importance of the theatre as a social force and to its great educative value if maintained on the high level of art and morals.
2. To harmonize and unite forces already existing for making this movement nation-wide.
3. To co-ordinate the work of all associations and individuals interested in educating the public to appreciate and demand the best drama.

From all accounts the recent convention at Evanston, a suburb of Chicago, was well attended by delegates from all parts of the country, including New York, as well as by prominent players, critics and educators. In her address, Mrs. A. STARR BEST, the president of the organization, was able to announce the affiliation of sixty-three women's clubs of Chicago, aggregating a membership of over 15,000. Inquiries and requests for information from cities all over the country are coming in freely, and the officers and directors consist of representative persons residing in Chicago, Milwaukee, Boston and New York, and in cities in Tennessee, Pennsylvania and California. Among those present were E. H. SOTHERN, Dr. WILLIAM NORMAN GUTHRIE, a prominent university professor of Tennessee, and other educators. Letters and telegrams were read from WINTHROP AMES, of the New Theatre; HENRY MILLER, the McDowell Club, of New York, and others, expressing their hearty interest and earnest desire to co-operate in the good work.

Apparently the organization is proceeding upon lines that promise to lead to tangible results in influencing not only a better appreciation of what is good in drama, but a proper discrimination between what is good and what is objectionable on the stage. And this spirit seems so far to be clearly dissociated from any intemperate demands impossible of realization.

The speeches indicate a practical view of the situation on the part of the directing minds. Both sides were presented and discussed. All the odium for what is prurient and offensive on the stage was not thrown upon the shoulders of the managers.

"The manager is in the dark unless you help him," said one speaker. "It is time we ceased to consider the manager a philanthropist. So if there is any way possible of organizing your attitude to the theatre so as to indicate to him what your real preferences are—the preferences you will pay for at the box office—if there is any way to register in the box office what you want, you'll get it, because the manager on his practical side must be a merchant whose supply must meet your demands."

The spirit of the conference was epitomized in the words of another speaker, who said: "In the democracy of the theatre let him (the paying theatregoer) learn to vote for a better drama."

That is the pith of the matter. So long as there is a public demand for what is noxious in the drama there will be managers to produce immoral, inane and inartistic plays. It is in the power of every community by just such organizations as those contemplated by the Drama League to elevate and refine the taste of playgoers to a degree which will regulate the character of its dramatic entertainments without police interference. This influence can be extended to every educational institution. The women can extend their good work to every high school, wherever there is a public school system, and thus, by reaching the young mind, teach it to form a love of dramatic standards that will drive the objectionable drama from the stage while encouraging the better class of plays.

LAST week's *Collier's* had a page picture showing several young dramatists as the snapshot—a furtive and unexpected means of personal record—revealed them. Most of these young dramatists were shown coming out of banks, or in juxtaposition with facades or pillars that suggested financial institutions. Would snapshots of managers show them in such vicinities?

PERSONAL



GALLAND.—An excellent picture of Bertha Galland is the above, showing the young actress in a graceful and natural attitude. Miss Galland, for the past two years, has been starring in *The Return of Eve*, but will have a new play in which she will be seen next season under the management of the Shuberts. No native actress has had a more thorough training or has given evidence of more ability in her work. Early in her career she played leading Shakespearean roles with the late Joseph Haworth. Under Daniel Frohman she starred in *The Forest Lovers* and *Notre Dame*, after scoring a decisive hit in *The Pride of Jennico* with James K. Hackett. For two seasons she starred under J. Fred Zimmerman, Jr.'s management in *Dorothy Vernon of Haddon Hall*. In the interim she played a special starring engagement in *Romeo and Juliet* and *The School for Scandal*, and was pronounced the best living Juliet by the Washington critics. Under Belasco's management she took Henrietta Crossman's place in *Sweet Kitty Bellairs*, but the serious illness of her mother, which continued almost a year, caused her withdrawal from the stage for that period. Her work is remarkable for its playful lightness and vivacity on one hand and intense tragic power on the other, an unusual conjunction of divergent elements which enables her to play comedy or pathos with equal facility. She deserves to rank with Julia Marlowe in poetic roles.

MANN.—Louis Mann is to appear in a comedy new to this country during the Summer. The piece, called *The Cheater*, is an adaptation and localization of a German original by Mr. Mann himself. Mr. Mann's appearance in the comedy, it is said, is only temporary. No other comedian is available at this time, so Mr. Mann, in order to keep his contract with his foreign agent, is compelled to assume the title-role. Mr. Mann closed his season in Jules Eckert Goodman's *The Man Who Stood Still* a few weeks ago.

ADAMS.—Milward Adams, who for twenty-one years was manager of the Auditorium Theatre, Chicago, retired from his position last week. Mr. Adams, in lecture, concert, operatic and dramatic circles, was one of Chicago's best known figures. It was through Mr. Adams that Wendell Phillips, Henry Ward Beecher, George William Curtis, Rubinstein, Bayard Taylor, Bret Harte, P. T. Barnum, Harriet Beecher Stowe and Mark Twain lectured in Chicago; that grand opera companies first came to Chicago, and that the Chicago Orchestra became an imposing factor in American musical affairs. Mr. Adams can now withdraw to his "place in the Rocky Mountains" with the satisfaction of having accomplished much for the city in which he has spent forty years.

FRANKLIN.—Irene Franklin, who by her originality and excellent work has become a vaudeville "headliner" or star, has now become a legitimate star. Her appearance with Lew Fields in his Summer review, *The Summer Widowers*, in which she is featured at the Broadway, gives her title to the claim of being a legitimate star. Most of Miss Franklin's work heretofore has been in the variety houses, where she was the originator of the vogue of "kid" songs. Imitations of Miss Franklin are so numerous that the very small places where she has not been seen know her by name and by imitation.

MORTIMER.—James Mortimer, who has reached his seventy-eighth year, is the subject of several articles in London journals. Mr. Mortimer has been a playwright for fifty-eight years, and many in London remember him in connection with the *Figaro*, which he established. It is interesting to modern playgoers to learn that it was in a play of Mr. Mortimer's that Helena Modjeska made her first appearance in London in 1880. The late Wilson Barrett was then manager of the Court Theatre, and introduced Mme. Modjeska to the public in *Heartsease*, adapted from *La Dame aux Camélias*. Mr. Mortimer is well known among "old-timers" in America.

The Usher



The warm reception given to the revival of *The Mikado* at the Casino suggests the propriety of the question whether there is not a large public in New York which would support worthy revivals of the better class of light operas as readily as the *clientele* which bestows its patronage on the more or less inane musical revues which dot the city during the Summer.

Judging by the popularity of grand opera during the opera season, there exists in New York a taste for something better than extravaganzas with music composed by inept musicians whose lucubrations are an insult to the intelligence of educated people.

The effect of this sort of music in the long run is to vulgarize and debase any musical taste that feeds upon it. The musicianly quality of the score of *The Mikado*, *The Chocolate Soldier*, *The Merry Widow*, *The Dollar Princess*, *The Waltz Dream*, and other works of this character, on the other hand instills a desire for better music by stimulating the imagination, arousing wholesome sentiment and attuning the whole being of man to a joyousness and a state of exhilaration above the vulgar and inartistic trash that has too long been the vogue.

Managers will point to the failure of ventures to establish opera on a popular basis which have been made heretofore. But in these cases such ventures have dealt almost entirely with the productions of obsolete Italian operas of murder and assassination, which have long ceased to interest music lovers unless produced by exceptional artists, whereas the bookshelves of music houses are full of interesting comic operas which would well stand a revival—operas like *Fatinitza*, *The Black Hussar*, *The Merry War*, *Girofle-Girofla*, *La Fille de Madame Angot*, *The Musketeers*, *Poor Jonathan*, *The Beggar Student*, *The Queen's Lace Handkerchief*, *Nanon*, *Don Cesar*, *Olivette* and many more.

Presented by capable artists and well-trained choruses, there is no reason to doubt that they would materially reduce the number of trashy exhibitions of tinsel and tinkle that are put on to beguile the weary hours of Summer.

Gerald Griffin writes freshly under date of May 16 of his experiences at Oberammergau to *The Usher*, his viewpoint being keen along unconventional lines, while he also sees with the eyes of the actor.

"Oberammergau should be the delight of every kodak fiend in the world, even if the Passion Play did not attract," says Mr. Griffin. "I never saw more picturesque subjects in my life—quaint houses with their pictured fronts, long-haired peasants and the most beautiful children in the world. The little boys with their long hair look more like cherubs than any painting I ever saw; but as I am here to get an actor's view of the Passion Play I'll let others more competent describe the people and village.

"I introduced myself to-day to the burgomaster, who instructed the janitor to take me through the theatre, dressing rooms and stage," continues Mr. Griffin. "I first visited the room of Anton Lang—the Christus—who is the only one having a dressing room to himself. What impressed me most of all his 'props' was the crown of thorns. It was the real thing. I put it on my head for about five seconds. It felt as if some one were pushing a thousand needles into my head. The dressing rooms are just the same as those in any ordinary theatre. There is only one small looking-glass in every room, but as there is no make-up used, no mirrors are necessary. There are no chairs, but a bench runs all round the room. The costumes are the real thing, mostly made of woolen stuffs. The scenery used is all built solidly. The cross upon which Christ is crucified is of solid wood and I imagine weighs about one hundred and twenty-five pounds. I lifted one end of it and I don't think I could drag it across the stage. The stage is about one hundred and

twenty-five feet wide and about one hundred deep. The hall holds about 4,000, and inside resembles Shea's old house in Buffalo, one floor standing down toward the stage quite a good pitch. The cheapest seats are next to the stage—two marks, about three sous. The next four rows are four marks. These seats, if it does not rain, are the best in the house. As the stage is not covered the rain catches every one down there.

"At the opening performance last week," continues Mr. Griffin, "it snowed steadily, but the actors stuck to their work nobly. Anton Lang, who plays Christ, is on the cross for at least thirty minutes, and during the time he was on the cross it snowed continually. He caught a very severe cold, but assured me to-day that he will be all right to-morrow. I have been with him most of the time since I have been here. He is a fine fellow, with the patience of Job. How he stands for the impertinence and freshness of the typical 'tourist lady' from Indiana is a mystery to me. There were more than seven hundred applicants for his autograph from women. He signed about two hundred, and when the suggestion was made that 15 pf. (three cents) would be charged for the Hospital Fund you should have heard the roar that went up. Some people buy a two-cent postal card from his store and then go chasing him about for his autograph. All photographs are in charge of the committee, who regulate the prices. Burton Holmes is here. He took two snap-shots of Anton Lang and myself. I told Mr. Lang there would be about 1,000 actors from America to see him act. He seemed very much pleased and laughed like a big schoolboy. I snap-shotted his eldest boy, Carl, to-day—the prettiest child I ever saw in my life. To-day is Sunday and the people are flocking in by the hundreds."

In a postscript written Tuesday, Mr. Griffin adds: "Since writing the above I have learned that by the official count 5,300 people were at the performance Monday. Of these 4,200 were Americans, about 200 English, and the rest Bavarians and Germans. You could hear nothing but English in the shops. The funny part of it was to hear a shopkeeper ask a Bavarian in English, 'Well, sir, what can I do for you?'"

Speaking of Oberammergau, Henry Ellsworth must have been looking for the comet there on the night of May 17, for he sends to *THE MIRROR* from that point a postal card dated May 18 to this effect:

If the comet comes to-night
I know what I shall do—
I'll climb the Kofel mountain
And with a pinch or two
Of just plain table salt
Upon its tail I'll lay;
And then the awful comet
Will hustle right away.

The *London Stage* recently gave an index of the late King Edward's attention to the theatre during recent years.

In 1902 he attended in London ten regular performances wide in range of interest, and "commanded" two at Sandringham and one at Windsor. In 1903 he attended six regular performances and "commanded" two, one at Sandringham and the other at Windsor. In 1904 he attended ten regular performances. In 1905 he attended eighteen and four were given at Sandringham and Windsor by command. In 1906 he attended but four performances and "commanded" one. In 1907 he attended fourteen and "commanded" three. In 1908 he attended fifteen and "commanded" four. In 1909 he attended sixteen and "commanded" three. And in 1910 he visited thirteen theatres, among them the Alhambra, Brighton, which was the first provincial performance he had ever attended openly.

King Edward's taste in plays was catholic, and his admiration for the profession was well known.

"Mr. Hammerstein, the impresario, who was a personage, will not readily be forgotten," says Laurence Gilman in *Harper's Weekly*. "He had a genius for un wisdom, a propensity for doing egregious, inexplicable and wantonly foolish things, which was often vexatious to his well-wishers; yet he had a more than compensating genius for accomplishment."

"His intuition was extraordinary, his insight had at times the quality of inspired clairvoyance," continues Mr. Gilman, coming to praise. "His store of native shrewdness was large and frequently available; and his resiliency of spirit, his intrepid audacity, his resourcefulness, his buoyant and adventurous energy, have become proverbial. But the memory and the praise of his deeds will persist after the man himself has become a legend—a legend amusing, romantic, incredible."

And this is the man whom some imagine to have retired to inactivity in the prime of life.

JOHN BARRYMORE.



In *The Fortune Hunter* John Barrymore is proving his right to consideration for something beyond distinction as the son of Maurice and Georgie Drew Barrymore, brother of Ethel Barrymore and nephew of John Drew. Mr. Barrymore has been on the stage only seven years, but has already earned the right to be featured.

HOW BALZAC KEPT AN ENGAGEMENT.

Balzac's comedies come so rarely to performance nowadays that the success of *L'Ecole de Ménage* at the Odéon in Paris deserves mention, says a writer in the *New York Sun*. It seems that this play was written in 1838 and sent to the Comédie Française. In accordance with the custom of the day, Balzac had thirty copies of the drama printed, and when the drama was returned a year later as unavailable at the national theatre the author in a fury threw into the fire, as he thought, every copy of the work. One copy survived the outbreak of his wrath, however, and was found under a pile of books. That served for the present production.

His style of authorship in drama has been interestingly indicated in a hitherto unpublished story related by Théophile Gautier, who one day received a message from Balzac that he must see him immediately on a matter of pressing business. Gautier hurried to him as fast as his legs could carry him, but that did not save him from a scolding from Balzac, who upbraided him for his slothfulness and lack of interest. Balzac explained his impatience by the announcement that he had to read a five-act play to the manager of the Porte St. Martin the next day and that not a word of it had been written.

"That is wholly impossible," Gautier answered. "There is not even time enough to make a good copy of such a play."

"I have thought out the whole matter," Balzac answered. "You are to write one act, Durlac the second, Laurent-Jan the third, Du Bellay the fourth, and I will do the fifth. Then toward midday to-morrow I will be able to read the piece, as I promised. An act does not contain on the average more than 500 lines, and we can easily be ready within twenty-four hours."

This feverish haste to recover from the blow of the Comédie's rejection of his play was not destined to meet with any greater success. The piece prepared in this way was none other than *Vautrin*, which soon after its production was forbidden on moral grounds. The success of *L'Ecole de Ménage* at last has, however, been his justification.

A CAST OF SHAKESPEARE.

A plaster cast of the head of Shakespeare, taken from the monument in the Church of Holy Trinity, Stratford-on-Avon, was sold by auction in London recently. Nearly seventy years ago a man named Warner gained secret access to the church and took a cast of the head of the great dramatist's monument above the tomb. In order to avoid prosecution he promised to break the matrix, but some of the casts were kept in hiding, and the complicity of the parish clerk, Thomas Kite, seems manifest, as at his death he bequeathed one of these casts to a friend.

A BRIEF BIOGRAPHY.

Lady Tree, who was recently approached for a sketch of her life, responded thus: "This is the life of little me: I am the wife of Beerbohm Tree." Yet Lady Tree is a clever actress, with a leaning toward intellectual pursuits. From an early age she developed a taste for classics and mathematics. Her favorite subject was Greek. Many years ago she took part in a Greek play before an audience which included the late Mr. Gladstone.

The Matinee Girl

IDA CONQUEST folded her trunks and stole away to Brookline, Mass., there to rest a few days, and in the home tent decide whether to reopen the studio that is her counter-irritant of stage life, and work all Summer at chiseling that jewelry that she has made the fad, chipping off bit by bit the superfluous gold and silver, and revealing wonderful leaflike structures, with gems shining here and there as drops of dew or blood, or to sail away to Europe, following her sister actresses in their exodus to see the late plays in London and Paris. The Asta of Little Eyolf will confer with her father and mother about these two courses, and she will doubtless ask Gene-Gene's advice. Gene-Gene is the little Maltese terrier Eugene Walter gave his leading lady in *The Wolf*, in token of his gratitude for the way she interpreted the forest maiden. She returned the courtesy by naming the puppy after the donor.

In Abraham Erianger's study is a portrait in oil which has a double value to him at this time. It is a picture of a dog painted for him and presented to him five years ago by Clara Morris, who as this is written lies in the blue room of her home. The Pines, murmuring "I'm afraid; I'm afraid!" Her aged mother explains the broken, anguished cries. "She loved the light and always slept in the full gaslight. Now that she can't see she means that the darkness frightens her."

One of the odd bits of reminiscence that float to us in the sotsam and jetsam of Rialto memories came to me yesterday. It was that Sadie Martinot "put Mary Shaw on the stage." Miss Shaw contemplated the stage and Sadie Martinot had achieved it. Sadie Martinot was of the Boston Museum's company, and the staid city's dramatic sugar plum, as Edna May was London's and Billie Burke in *Love Watches* was New York's.

Miss Shaw called on Miss Martinot and met her as she was coming downstairs, a vision of beauty and high spirits and audacity, yes, and kindness, for she was kind to the girl on the stairs, although her first advice to her was the inevitable, inescapable "Don't."

"Why are the Lambs?" and "Who were the Lambs?" are questions often repeated and that only the record books of the thousand Lambs answer. The answer was written by Arthur Wallack, the only surviving son of Lester Wallack, who has been lost to the lively ken of Broadway since he went to live at 82 Beach Street, Stapleton, Staten Island, to recover his health. The story as written by the last of that brilliant, ill-fated family, shows that it was the after theatre supper hunger of three young men that brought the Lambs into being.

They were Arthur Wallack himself, Harry Montagu, the most beloved of matinee idols, who used to run with upturned coat collar to his carriage through a living lane of women—sometimes, Mr. Wallack avers, a human congestion of five hundred souls and bodies outside Wallack's, "Montie," who died untimely at thirty-eight, a bachelor—and Charles MacLane, a rich young blood of that day—the day of 1874. Lester Wallack protested to his son and future manager about the nightly meeting of these three young men over the supper table. "You're too young for clubs, Arthur, only nineteen," he would say in as stern tones

as gentle Lester Wallack was ever able to command.

"But it isn't a club, father. We just meet for an hour for supper and stories," was the defense.

Others heard of the supper and the stories and asked to be invited. The number grew. The young trio decided to admit them by sevens and in the one of the first groups of seven was Lester Wallack. They met at Deimonico's, but, some of the theatrical men prevailing, they concluded to meet at a cheaper place, and various table d'hôte resorts knew them well. They chose the name Lambs because their numbers loved to frolic. Visitors to the other side, admitted to their frolics, told them that there were Lambs in London, a club founded



Frank Scott Clark.

IDA CONQUEST

by John Hare and with the same gambling purpose. At nearly the same time the then dying Lambs of London heard of quick Lambs in New York and sent to the new order all its old silver, engraved with the rams' horns and other insignia of the English club. "Montie," the beloved, he of the most radiant smile ever seen on or off the stage, a slow sunrise kind of smile, shot through with a worldful of amiability, a smile to which Dustin Farnum's is the only one existent bearing even faint resemblance, was the first president. Lester Wallack was the second and remained in that post for many terms. Many a washing occurred at Elmsmere, his Summer home near Stamford.

George Fillacker, of Martin Beck's office, says it isn't a mere American figure of speech when we lightly remark that we are going to "run over to Europe." Holding the center of the rack above his desk is a letter bearing a Buda Pesth postmark, a comparison of whose mailing and receiving dates shows that it traveled from that inland European capital, half across Europe and quite across the Atlantic, arriving here in a week, and with a few hours to spare.

Emily Gallaway, the girl from the American Academy of Dramatic Art, and from Wellesley, and who is general understudy for *Seven Days*, and will play *Kit McNair* on the road next season, is as full of proverbs as enthusiasm. She is beginning upon a plane of high ideals and won't flinch even about her salary. In support of this unusual proceeding she quotes William De Mille, playwright and instructor in the

Academy: "Whatever else you lie about, don't lie about your art. It is too high and fine a thing to be degraded by lying."

Gordon and North is the firm name of which "Bobby" North is prouder than of the "hit" with which he pleased Broadway two seasons ago in *The Gay Hussars*. A manager, talking of a contract to the lad with the merry eyes, sought to be sternly parental.

"You know, Mr. North, a contract's a contract," he began admonishingly. "Actors are an irresponsible lot and we managers—"

"Right you are," responded the boy, his face sobering and his eyes growing grave. "You needn't be afraid of me breaking my contract. You see I know the business at both ends. I'm an actor—"

"I know you are, and a good one." "Thanks," indifferently. "And I'm a manager, too."

"The devil you are!" "Yes. I and my partner, Cliff Gordon, have one hundred and fifty people and thirty-six specialties and—"

The manager raised his left hand for silence and gave him his right hand of a brother.

Florence Smythe between rehearsals is sending cards to her friends. The cards bear the cryptic message, "I am in the hands of Providence." It requires considerable inspection of the picture post cards and putting together of twos and twos to solve the puzzle that Miss Smythe is playing in Albee's Stock company at Providence.

Jane Cowl, being avid of experience, closed with *Is Matrimony a Failure?* only to open at once with a stock company in Jersey City. Had I three guesses as to the most ambitious actress on the stage, one of those guesses would be "Jane Cowl."

Franklin Roberts will vacation across seas. He goes first to pay a visit to his mother at Canterbury. Fancy the fashionable Franklin coming out of Canterbury. He will go thence to France, taking a bicycle tour through Brittany. Again fancy his preferring Brittany to the Boulevards. He will return early in August for some amateur farming and to plan some chickens at his place at Chatham, N. J.

"Three Men in a Boat—Not Counting the Dog," will be eclipsed by two men in a boat. The two are Theodore Roberts and George Handolph Chester. The actor will furnish the boat and the dog and the novelist will provide the imagination.

Isabel Irving has taken an early Summer trip across seas to see plays and sends one-word criticisms of them to lingering New Yorkers. "Chantecler—superb," is one of these bulletins. Vera McCord and Kitty Cheatham are her companions. The three young women, she says, "found a snug, secluded corner of the boat, and kept it all the way over and pretended they were on their own yacht."

Of the chaotic and dimming memories of the Actors' Fund Fair, one that persists is of a virile, high-colored young person who played the premature Lothario of twenty-three in Sidney Drew's *A Man with a Past*, a remarkably clever young actor. "F. H. Drew" his name appears on the bills, though I heard two years ago when the youth appeared at a benefit that Sidney Drew intended that his son should join some other profession—any other profession than the acting one. Parents propose and children dispose.

Told by Amelia Summerville: "While playing a fourteen weeks' tour of vaudeville, in the week I opened at Portland, Ore., at the Orpheum Theatre, on the same bill were Valadon and the Howard Brothers, Jewish comedians. I was doing what was termed on the bill a society monologue, Mrs. Get-Rich-Quick's Supper Party. This afternoon I noticed Willie Howard, the messenger boy, standing at the side of the stage watching me. Just then a small string of pearls I was wearing broke, some of them falling on the stage and the rest down my neck. I was naturally upset. The act following me was Valadon, the magician, who had a trick in which he used four or five ducks. The moment the ducks were let loose on the stage they

immediately proceeded to gobble up my stray pearls.

"I did not know this, as I had gone immediately to my dressing-room, but I heard a conversation in the rest-room between Willie Howard and Valadon after the performance. I heard Willie Howard say, 'I'll give you \$25 for it.' I heard Valadon say, 'I don't want to sell it, but since you have offered so much for it, you may have it.'"

"I heard that night after the performance that Willie Howard had bought the duck for \$25 and had taken it to a restaurant, had the duck killed and opened, and discovered he had bought the wrong duck."

They're calling Dudley Oatman, of The Follies of 1910, the "Pousse cafe actor." Dudley doesn't drink, at least not much. But he has formed the habit of playing so many parts in the same production that he is lonesome if he doesn't play them in layers. Last season he played a German, a Frenchman, a Spaniard, and that chief cosmopolitan, a waiter, in a musical comedy. He is so used to quadrupling because of his knack of languages that he feels a bit sad and useless this Summer with but two characters and five changes in an evening.

THE MATINEE GIRL.

* NEARLY CAUSES A RIOT.

Among the contracts which Arthur C. Alston closed for the production of *Pretty Peggy* in stock on his last Western trip was one with Willard Mack for the Mack-Leone company at the New Daniels Theatre, Salt Lake City. The play was scheduled for the week of May 22, and Willard Mack, who is noted for his excellent productions, had planned his most elaborate effort of the season. A company of forty had been arranged for, several Salt Lake professionals having been engaged, chief among whom was Annie Adams, mother of Maude Adams, for the role of Mrs. Woffington.

Early on the morning of Sunday, May 22, Salt Lake was visited by three severe earthquake shocks. The most severe one lasted over two minutes and, while it did no particular damage, it frightened people, for it was the most severe the city had ever known.

That night *Pretty Peggy* opened to a packed house. The supers were put out in the dark, as per the instructions in the manuscript, and when they started down the aisles women screamed, and for several minutes they didn't know what had happened. One woman told Maude Leone (Mrs. Mack) afterward that she was positive a piece of plaster had fallen from the ceiling, as she felt it strike her. It was necessary to almost completely stop the performance until the fright of the people was over. When it was fully realized the applause showed the appreciation of the audience and the business was the record that Mr. Mack has so far done in that city.

Pretty Peggy was selected by Amelia Bingham as one of the best plays for her engagement at the Suburban Gardens, St. Louis, and she appeared in it last week to large business. *Pretty Peggy* and *The New York Idea*, in which Mrs. Fiske formerly appeared, were the two best bills of Miss Bingham's St. Louis starring engagement.

THE SNOW STORM.

The cast for the performances of *The Snow Storm*, a drama in four acts, translated from the Polish of Stanislaw Pabishewski by Herman Bernstein, to be given for one week beginning last night, June 6, at the Lipson Theatre, on the Bowery, under the management of Julius Hopp and S. Slonim, contains Sara Biala, who played the part of Bronka when the play was given at the Hackett Theatre this season, in the same part; Barbara Clement as Eva, Frederick Forrester as Thaddeus, Bennett Southard as Kasimir, Julia Blanc, of the New Theatre, as the nurse, and Harry L. Jackson as the servant. The play was staged by Daniel C. Fager, assisted by Miss Blanc.

EDITH TALIAFERRO.

The good-looking young person whose picture appears on the cover of *THE MIRROR* is Edith Taliaferro, sister of Mabel Taliaferro, and, like Mabel, the fulfillment of all the promises which she made as a child actress. Miss Taliaferro played child parts till she succeeded her sister Mabel in the title-role of Polly of the Circus. The past season Miss Taliaferro played the title-role in Rebecca of Sunnybrook Farm, a dramatization of Mrs. Kate Douglass Wiggin's story of the same name.

TWENTY-FIVE POPULAR PLAYS

"Mirror" Readers Everywhere Continue to Manifest a Lively Interest Which Is to Determine a Mooted Theatrical Problem of Wide Range and General Interest.

But one week remains for DRAMATIC MIRROR readers to send in their lists of the twenty-five most frequently acted plays. The judges have kept a close tally of all lists submitted and the number has so far surpassed expectations that they are finding their task a more difficult one than they bargained for.

The Sixty Leading Plays.

The list of the sixty leading plays in the contest shows but six changes this week, two of the favorites displaced last week regaining their position—Dora Thorne and Oliver Twist. Four not previously in the list of sixty drew up—London Assurance, Jim the Penman, The Lion and the Mouse, and The County Fair. The six displaced were as follows: A Scrap of Paper, Carmen, The Lost Paradise, Men and Women, The Middleman, and Zaza.

The complete list of the sixty leading plays is now as follows:

| | |
|--------------------------|--------------------------|
| A Texas Steer. | London Assurance. |
| The Arabian Nights. | M'liss. |
| Arizona. | Monte Cristo. |
| The Banker's Daughter. | Muldoon's Picnic. |
| The Bella. | The Music Master. |
| Ben-Hur. | The Octoroon. |
| Camille. | The Old Homestead. |
| Caste. | Oliver Twist. |
| The Christian. | Peck's Bad Boy. |
| Charley's Aunt. | The Private Secretary. |
| The Colleen Bawn. | Richelleu. |
| The County Fair. | Rip Van Winkle. |
| David Garrick. | The Rivals. |
| Don Caesar de Bazan. | Sapho. |
| Dora Thorne. | The School for Scandal. |
| Dr. Jekyll and Mr. Hyde. | The Shaughraun. |
| East Lynne. | She Stoops to Conquer. |
| Fanchon the Cricket. | Shore Acres. |
| Frou Frou. | The Silver King. |
| Hazel Kirke. | The Streets of New York. |
| Human Hearts. | Ten Nights in a Barroom. |
| In Old Kentucky. | The Ticket of Leave Man. |
| Ingomar. | Trilby. |
| Jerry the Tramp. | The Two Orphans. |
| Jim the Penman. | Under Southern Skies. |
| Kathleen Mavourneen. | Under Two Flags. |
| Lady Audley's Secret. | Uncle Tom's Cabin. |
| The Lady of Lyons. | The Virginian. |
| The Lion and the Mouse. | 'Way Down East. |
| The Little Minister. | |

A Point Made Clear.

The following letter presents a number of interesting points:

I am inclosing a list of plays which I have compiled, and which, in my opinion, constitute the twenty-five most frequently played pieces in the English language. I have made an effort to list them in the order that they have been played, but cannot be positive that I am right in this.

Your limiting the list to plays that have been seen in the better class of theatres has excluded some of the oldest and most popular plays, such as Jerry the Tramp, Queen's Evidence, Mugg's Landing, Man of Mystery, etc.

Few, if any, of these plays have appeared in other than minor or melodramatic theatres; consequently must be excluded from the list. One question on which you do not make yourself clear is in regard to pirated plays. You are aware that almost every big successful play that New York has seen in years has been played under some other title in almost every hamlet and town in the United States. If these pirated performances are to be considered, it strikes me that at least one or two of the judges should be chosen from the ranks of repertoire or stock managers. For instance, The Middleman has toured for years under a "nom de plume," one man going so far as to star in it on one-night stands. The Lost Paradise is, perhaps, the most thoroughly pirated play in my entire list, and has had thousands of performances which would be unknown, except to a repertoire man, who was thoroughly conversant with the doings of the smaller companies.

The judges you have chosen are entirely competent and trustworthy, but I believe a surer estimate of the twenty-five most frequently played pieces could be gained if a repertoire manager or two were on the list. I write this merely as a suggestion, not as a criticism. I think, like many others, that the contest will prove highly interesting to all theatrical people, and should bring forth a host of answers. In conclusion will say that I have worked in every play included in my list.

Sincerely, WHITNEY COLLINS,
Terre Haute, Ind.

SHERMAN STOCK COMPANY.

Mr. Collins is assured that the judges are exercising due vigilance, but that apparently he is not conscious of the rule that the judges are empowered only to select the twenty-five plays which are named by the largest number of correspondents as the plays most frequently acted—in other words, the twenty-five plays representing the average of all the plays named in the competition. The purpose of another rule was to eliminate such plays produced at the minor theatres solely for the purpose of catering to a low taste for melodrama.

Mr. Collins' list is as follows: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, Rip Van Winkle, Kathleen Mavourneen, Peck's Bad Boy, Count of Monte Cristo, The Two Orphans, Faust, In Old Kentucky, The Old Homestead, Ticket-of-Leave Man, Camille, Richelleu, 'Way Down

East, Under Two Flags, The Lost Paradise, The Lady of Lyons, The School for Scandal, The Bella, Sapho, The Middleman, The Charity Ball, The Octoroon, Charley's Aunt.

Frank Sheridan's List.

Frank Sheridan, who has recently made one of the greatest hits ever recorded in vaudeville in his act, The Derelict, now at the American Music Hall, and who has "in his time played many parts," says:

"I consider THE MIRROR's competition a highly valuable contribution to the literature of the stage, supplying, as it does, an index to the popularity of plays which has never before been attempted, and which will be of the greatest use not only to new writers in directing their attention to the dramas which have had the greatest hold on theatregoers, but also to stock managers in giving them a list of dependable plays to include in their repertoires.

Of course there are a great many plays in the list which the average \$2 auditor knows nothing about, but which have been played by innumerable repertoire companies once a week for a great many years, and when one considers that there are hundreds of these companies whose routes are never seen in the theatrical papers, owing to the fact that they pirate many of their bills, the wide use to which these plays are put can be realized.

"Take Jerry the Tramp, for instance. No 'rep.' company's repertoire is complete without it, having, as it does, the great elements of heart interest and intensity, crude as they may be. There are many other plays beside the twenty-five that I quote that I could easily include, if I were allowed fifty, that are special favorites with the general theatregoing public. And an audience is an audience, in Painted Post as well as in New York."

Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, The Two Orphans, Hazel Kirke, Peck's Bad Boy, Camille, Monte Cristo, Jerry the Tramp, The Silver King, Kathleen Mavourneen, The Private Secretary, Rip Van Winkle, The Arabian Nights, The Christian, 'Way Down East, The White Slave, In Old Kentucky, The Lost Paradise, Men and Women, The Octoroon, Moths, Trilby, Sapho, Under Two Flags.

Old Repertory Managers.

Thomas Hankins writes THE MIRROR from Sheboygan, Wis., under date of May 20:

In your contest of the twenty-five most popular plays, it would be quite interesting to hear from Earl Burgess, George V. Haliday, John A. Himmelslein, Albert Taylor, and Dr. Rucker, these five gentlemen have probably presented more plays than the combined repertoire managers of the United States.

Yours truly,

THOMAS HANKINS.

Interesting Double List.

George F. Howes, the orchestra leader, although an Englishman, has spent a number of years in this country, returning to and from England frequently, and being thus familiar with theatrical affairs in both countries, offers a very interesting comparative list of the twenty-five most popular plays in the two countries:

| American List: | English List: |
|--------------------------|--------------------------|
| Uncle Tom's Cabin. | East Lynne. |
| East Lynne. | Never Too Late to Mend. |
| Rip Van Winkle. | School for Scandal. |
| The School for Scandal. | The Streets of London. |
| David Garrick. | Caste. |
| The Private Secretary. | The Shaughraun. |
| She Stoops to Conquer. | The Silver King. |
| Hazel Kirke. | The Lights of London. |
| Muldoon's Picnic. | The Private Secretary. |
| The Shaughraun. | Bob Boy. |
| The Silver King. | Charley's Aunt. |
| Charley's Aunt. | David Garrick. |
| Ten Nights in a Barroom. | Ticket of Leave Man. |
| Under Two Flags. | The Fatal Wedding. |
| Ticket of Leave Man. | A Royal Divorce. |
| The Colleen Bawn. | Trilby. |
| Jerry the Tramp. | Monte Cristo. |
| The Old Homestead. | The Harbor Lights. |
| In Old Kentucky. | In the Banks. |
| Two Orphans. | Shadows of a Great City. |
| Trilby. | Sweet Lavender. |
| Peck's Bad Boy. | The Manxman. |
| Peck's Bad Boy. | Old Curiosity Shop. |
| Lady Audley's Secret. | Two Orphans. |
| Monte Cristo. | |
| Ben-Hur. | |

One curious feature of Mr. Howes' list is the presence of The Fatal Wedding, a comparatively recent American melodrama of pronounced type, which, however, he says is widely played in England.

Additional List.

Mrs. Frank Brooker, 489 Madison Street, Brooklyn: Uncle Tom's Cabin, Rip Van Winkle, East Lynne, Two Orphans, M'liss, Monte Cristo, Fanchon the Cricket, My Partner, Widow Bedotte, The Phoenix, Only a Farmer's Daughter, Old Homestead, 'Way Down East, The White Slave, Hazel Kirke, Michael Strogoff, The Danites, The Silver King, The Banker's Daughter, Kerry Gow, Ben-Hur, Camille, David Crockett, The Private Secretary, Lady of Lyons.

F. E. Goree, 623 Halsey Street, Brooklyn: Uncle Tom's Cabin, Rip Van Winkle, East Lynne, Two Orphans, M'liss, Monte Cristo, Fanchon the Cricket, My Partner, Widow Bedotte, The Phoenix, Old Homestead, 'Way Down East, The Wife, Hazel Kirke, Michael Strogoff, The Banker's Daughter, Camille, Lady of Lyons, The Silver King, Streets of New York, David Crockett, Peck's Bad Boy, Human Hearts, Ten Nights in a Barroom, Young Mrs. Winthrop.

Rosa Marston, care of THE MIRROR: Uncle Tom's Cabin, Camille, East Lynne, Rip Van Winkle, Monte Cristo, Faust, 'Way Down East, Charley's Aunt, Kathleen Mavourneen, Dr. Jekyll and Mr. Hyde, Old Kentucky, David Garrick, The Two Orphans, Ten Nights in a Barroom, The Rivals, The Christian, The Old Homestead, The Lost Paradise, The Silver King, The Ticket-of-Leave Man, The Burglar, The Little Minister, What Happened to Jones, Dora Thorne, Jerry the Tramp.

Cecile Holmes, care of THE MIRROR: East Lynne, Camille, Ten Nights in a Barroom, Peck's Bad Boy, Rip Van Winkle, Monte Cristo, Kathleen Mavourneen, The Two Orphans, Sapho, Arabian Nights, The Octoroon, M'liss, Jerry the Tramp, The Iron Master, Faust, The Pearl of Savoy, The Lady of Lyons, Dr. Jekyll and Mr. Hyde, A Family Affair, Fanchon the Cricket, Uncle Tom's Cabin, The Three Guardsmen, The Golden Giant Mine, Hazel Kirke, La Belle Marie.

Ethel Black Keating, Indianapolis: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, Camille, Rip Van Winkle, The Two Orphans, 'Way Down East, Peck's Bad Boy, Faust, Kathleen Mavourneen, Fanchon the Cricket, The Arabian Nights, She Stoops to Conquer, The School for Scandal, Sapho, Richelleu, Oliver Twist, Hazel Kirke, In Old Kentucky, The Rivals, Under Southern Skies, The Octoroon, Ben-Hur, Under Two Flags, Carmen.

William Macaulay, Classmates company: East Lynne, Uncle Tom's Cabin, Camille, Faust, Two Orphans, Ten Nights in a Barroom, Hazel Kirke, Peck's Bad Boy, Monte Cristo, Kathleen Mavourneen, The Octoroon, Under Two Flags, 'Way Down East, Old Homestead, Under Southern Skies, Dr. Jekyll and Mr. Hyde, Silver King, Rip Van Winkle, The Little Minister, Fanchon the Cricket, Sis Hopkins, In Old Kentucky, County Fair, The Danites, Carmen.

Charles F. Newsom, Actors' Society: Uncle Tom's Cabin, Ten Nights in a Barroom, East Lynne, Rip Van Winkle, The Two Orphans, Kathleen Mavourneen, The Ticket-of-Leave Man, The Streets of New York, Lady Audley's Secret, Monte Cristo, Peck's Bad Boy, The Silver King, Jerry the Tramp, Hazel Kirke, Fanchon the Cricket, The Octoroon, The Arabian Nights, The Banker's Daughter, Dr. Jekyll and Mr. Hyde, Faust, My Partner, M'liss, Under Two Flags, Under Southern Skies, 'Way Down East.

J. E. Todd, Salt Lake City: The Rivals, The Lady of Lyons, Rip Van Winkle, Caste, Lord Dunsyre, Our American Cousin, If I Were King, Sherlock Holmes, The Little Minister, Cousin Kate, The Thief, Mid-Channel, The Squaw Man, A Fool There Was, Such a Little Queen, Barbara Frietchie, A Doll's House, The Great Divide, Lady Fredrick, The Only Way, The Music Master, The Third Degree, The Lion and the Mouse, Paid in Full, The Second Mrs. Tanqueray, Trelawny of the Wells.

Fred Allen, 134 St. Batolph Street, Boston: Arrah-na-Pogue, Caste, Camille, The Colleen Bawn, David Garrick, East Lynne, Frou Frou, Hazel Kirke, The Hunchback, Ingomar, The Lady of Lyons, The Octoroon, The Old Homestead, Our Boys, Peg Woffington (Masks and Faces), Richelleu, Rip Van Winkle, The Rivals, The School for Scandal, The Shaughraun, She Stoops to Conquer, Ten Nights in a Barroom, The Two Orphans, Uncle Tom's Cabin, The White Slave.

Adelle Leonard, 175 Lexington Avenue, who recently appeared in Lonely Lives at the Hackett Theatre, sends a carefully selected list: Uncle Tom's Cabin, Rip Van Winkle, East Lynne, Ten Nights in a Bar-

room, The Lady of Lyons, The Ticket-of-Leave Man, Monte Cristo, The Two Orphans, Faust, Camille, Hazel Kirke, The Old Homestead, 'Way Down East, Jerry the Tramp, The Colleen Bawn, Peck's Bad Boy, Kathleen Mavourneen, Dr. Jekyll and Mr. Hyde, Captain Rackett, Oliver Twist, Damon and Pythias, The Silver King, Richelleu, The Rivals, The School for Scandal.

Hector MacCarthy, the composer of "Alone" and many other beautiful songs, confesses to a lack of experience, but offers a list based on impressions. He gets his list out of the air, so to speak, which is not such a bad method. The impressions made on the rising generation by the plays of former days furnish an excellent index of their vitality: Uncle Tom's Cabin, East Lynne, The Silver King, The Arabian Nights, Camille, Faust, Rip Van Winkle, Dr. Jekyll and Mr. Hyde, Peck's Bad Boy, Ingomar, Monte Cristo, Jerry the Tramp, The Private Secretary, 'Way Down East, The Lady of Lyons, The Bella, Trilby, The Rivals, Oliver Twist, Kathleen Mavourneen, The School for Scandal, David Garrick, The Colleen Bawn, The Christian, Charley's Aunt.

Florence Hartley, 132 West Forty-fourth Street, New York: The Sign of the Cross, The Two Orphans, Charley's Aunt, Our Boys, David Garrick, 'Way Down East, The Old Homestead, Monte Cristo, Rip Van Winkle, The Lost Paradise, The Little Minister, Arizona, The Three Musketeers, The Christian, East Lynne, Dr. Jekyll and Mr. Hyde, The Music Master, Uncle Tom's Cabin, The Sporting Duchess, Peter Pan, Woman Against Woman, The Colleen Bawn, The Celebrated Case, Camille, Leah the Forsaken.

Harry Lambert, business-manager of the Paid in Full company, submits the following list of plays: Camille, East Lynne, Hazel Kirke, Jerry the Tramp, Saved; or A Wife's Peril; A Bunch of Keys, The Bella, Paid in Full, Under the Gaslight, Damon and Pythias, Carmen, The Charity Ball, Dr. Jekyll and Mr. Hyde, Ingomar, Jason Joshua, Faust, Monte Cristo, Oliver Twist, Peck's Bad Boy, Rip Van Winkle, Ten Nights in a Barroom, Two Orphans, Uncle Tom's Cabin, Kathleen Mavourneen, Lady of Lyons.

J. B. Beall, Mattoon, Ill.: 'Way Down East, Rip Van Winkle, In Old Kentucky, Little Lord Fauntleroy, Monte Cristo, Faust, The Old Homestead, Ingomar, Uncle Tom's Cabin, Camille, The Music Master, Ben-Hur, Charley's Aunt, Dr. Jekyll and Mr. Hyde, The Two Orphans, East Lynne, Hazel Kirke, Jim the Penman, The Bella, Fanchon the Cricket, The Octoroon, Caste, Streets of New York, The Chorus Lady, Davy Crockett.

Frances Markham, Bristol Hotel, New York: Uncle Tom's Cabin, Ten Nights in a Bar Room, Camille, Faust, East Lynne, The Two Orphans, Rip Van Winkle, Monte Cristo, Carmen, Lady of Lyons, Silver King, In Old Kentucky, Shenandoah, The Private Secretary, The Christian, Arizona, Charley's Aunt, Ben-Hur, The Virginian, Under Southern Skies, Lady Audley's Secret, Dr. Jekyll and Mr. Hyde, Sapho, Trilby, Dora Thorne.

Howard P. Merrill, dramatic editor Springfield Union, Springfield, Mass.: Uncle Tom's Cabin, East Lynne, Camille, Rip Van Winkle, Ten Nights in a Barroom, The Streets of New York, The Old Homestead, 'Way Down East, Kerry Gow, David Crockett, Hazel Kirke, In Old Kentucky, The County Fair, Ben-Hur, The Two Orphans, Charley's Aunt, The Man from Mexico, Under Southern Skies, The Heart of Maryland, The Christian, The School for Scandal, The Music Master, The Little Minister, The Chorus Girl, The Lion and the Mouse.

J. Aldrich Libbey, 525 Washington Street, Brooklyn: Rip Van Winkle, The Danites, Peck's Bad Boy, The Two Dromedars, My Sweetheart, David Garrick, The Lion and the Mouse, Camille, East Lynne, Uncle Tom's Cabin, The Christian, Jim the Penman, Human Hearts, The Silver King, The Bella, The Old Homestead, Muldoon's Picnic, Kilt Carson, The Private Secretary, Maryland, Arizona, In Old Kentucky, The Two Orphans, Faust, Men and Women.

Ethel Louise Townsend, 597 Jefferson Avenue, Brooklyn: Uncle Tom's Cabin, East Lynne, Old Homestead, Ten Nights in a Barroom, Camille, Arabian Nights, In Old Kentucky, Kathleen Mavourneen, Under Two Flags, Peck's Bad Boy, Jason Joshua, Dr. Jekyll and Mr. Hyde, Hazel Kirke, The Two Orphans, Faust, Monte Cristo, Lady Audley's Secret, The Danites, Rip Van Winkle, The School for Scandal, Oliver Twist, Dora Thorne, 'Way Down East, Under Southern Skies, The Devil.

The Plays of the Week

Casino—The Mikado.

Comic opera in two acts, by Gilbert and Sullivan, May 30. (Messrs. Shubert and William A. Brady, managers.)

The Mikado William Danforth
Nanki-Poo Andrew Mack
Pish-Tush William Proctor
Ko-Ko Arthur Cunningham
De Angelis Jefferson De Angelis
Yum-Yum Fritzi Scheff
Fritzi Christine MacDonald
Bo-Peep Christine Nielsen
Katisha Josephine Jacoby

The revival of one of the most popular of the Gilbert and Sullivan operas on Monday evening at the Casino may have owed something of its success to the magnetism of distinguished names enlisted in the cast, but its jangle and jousness, its playful satire and brilliant music exercised as complete a charm over the large and fashionable audience as ever, and The Mikado was as remarkable for its freshness and modernity as if it had been written and composed this season instead of twenty years ago.

It was admirably presented, with artists in the leading parts almost all capable of doing justice to the music, a fine, strong male chorus, and a large, well directed orchestra under the baton of John Lund. Joseph Herbert and John L. Wilson added their share to the success by the picturesque manner in which it was staged and the achievement of excellent ensemble effects.

There is so little to choose in the principal roles which Gilbert has written that hardly one artist may be singled out as assuming a prominence beyond his fellows, except in a purely interpretive sense. The cast was well chosen. Miss Scheff's Yum-Yum was a pleasing figure and her singing was even better than her acting. Her number at the beginning of the second act, "The Moon and I," was a thing of pure lyrical beauty and tenderness. Christine MacDonald was entrancing. She used her small but pleasing voice to great advantage in the song, "For He's Going to Marry Yum-Yum," to which she stopped the light fantastic in a manner that brought her a reward of applause, and she scored again signally in the number in which she tells the Mikado how Nanki-Poo winked at her under the glittering blade of the lord high executioner.

A performance that stood out by its unqualified excellence was the Katisha of Josephine Jacoby. Her rich contralto in the big ensemble scene, of which Katisha forms the centre, in the first act, as well as her imposing presence and artistic roundness, combined to make her a big factor in the success of the production.

Danforth gave a touch of unique extravagance to the part of the Mikado and had to repeat several times the song about making the punishment fit the crime. William Proctor's Pish-Tush was vocally fine, though a little more emphasis of the character of this human clearing-house of the federal dignities of Titipu might have been in place. The Ko-Ko of De Angelis was a composite of droll eccentricities and humorous braggadocio, and he carried the famous role with the ease born of long experience in that line of characters.

As for Andrew Mack, it was not exactly a source of unqualified joy to follow his thin tenor through the intricacies of Nanki-Poo's lyrical pathways, but he performed the task with a bravado worthy of any cause, and he whispered his sympathetic falsetto into Fritzi Scheff's pink ear with an ardor that could not have been excelled by Caruso. Several times the song about things. To soar from Irish comedy to the somewhat higher flights of the music of melody is no easy thing, though Mack had to make the transition in a pair of green breeches. Even so, it was a nicely janned bit of work. Arthur Cunningham and Christine Nielsen gave good accounts of themselves as Pish-Tush and Bo-Peep, respectively.

The female chorus was a disappointment. It was recruited from the young broilers of the musical pieces of the day, though it had some claim to looks. We must await a new generation of opera comique chorus ladies. The puny French doll voice contends in vain with the demands of a real score.

Altogether, however, it was a performance to be enjoyed even by the old theatre-goers who know their Mikado backwards.

Broadway—The Summer Widowers.

Musical panorama in seven views. Words by Glen MacDonough, tunes by A. Baldwin Sicane. June 4. (Lew Fields, manager.)

Otto Ott Lew Fields
Max Ott Walter Percival
William Alfred Henry George William A. Brady
Salvo di Mora Charles Judels
Guy Stringer Fritzi Scheff
Hunter Lamb Jack Henderson
Conwell Swift Paul Nicholson
Captain Kodak William Barrows
Pinkie Doobittle Will Archie
Band Beach Eugene O'Rourke
Tom Nore Burt Green
Oxford Tighe Vernon Castle
Sammy Square Maitland Davies
Clairibel Clegg Irene Franklin
Mrs. Guinevere McGuire Ada Lewis
Celia Clegg Alice Dorey
Fritzi Clegg Maud Lambert
Virginia Ham Angie Norton
Pammy Finnegan Helen Hayes
Mrs. Conwell Swift Jane Grover

Again Lew Fields has staged one of those striking successes of amalgamated vaudeville, music and dancing, executed by eccentric characters, which appeals to almost all classes of playgoers and provides a gay form of highly colored entertainment without giving offense to good taste.

The Summer Widowers belongs in the category of The Jolly Bachelors, The Mid-night Sons and Tillie's Nightmare. Its chief ingredient is high-class vaudeville, introduced according to a more or less cohesive plan, but in a manner and with an endowment of effects which are not within the reach of the vaudeville stage. In this line of productions Mr. Fields is rapidly taking the lead over all competitors. His latest offering is a clean, first-rate vaudeville performance with himself in a foxen-haired character part of a German Hebrew, and with such artists as Irene Franklin, Willis P. Sweetnam, Fritz Williams, Will Archie, Ada Lewis, Maud Lambert, Angie Norton, and Mabel Weeks supporting him.

The opening scene represents the Board-walk at Atlantic City, and the first act closes with an amazingly good motion picture effect of a lot of girls bathing in the surf. There is a realistic interior of a delicatessen shop in this act, with everything from eggs in all progressive stages to sausages. You see Fields cutting a petri-d cheese and the pieces walking away on the counter. Miss Virginia Ham comes in whistling for her lost dog, and instantly the display of sausages on the counter becomes animated and the links form themselves into the semblance of a canine with a wagging tail. A clever travesty on flat-life in New York is produced in an elaborate staging of an entire apartment house of a number of floors, each with a separate set of tenants, and a showy evening reception going on in "the flat below." The last scene deals with the events of amateur night at a popular roof-garden and introduces, among others, the Eight Berlin Madcaps, the Hens Sisters, the Hyde Troupe, and the "Phony Ballet" in admirable dancing specialties.

Maud Lambert not only displayed a ravishing figure in a variety of exquisite gowns, but she exercised considerable magnetism as Fritzi Pluff, the prima donna, and sang a couple of songs with a dash and swag that made her attractive as the leading woman. Irene Franklin scored in the part of an eccentric lady detective, especially in a symphony in slang, in which she narrates her experience as a waiter girl and in another number with chorus, "I'm All That's Left of the First Pony Ballet." Ada Lewis was at her best as a flirtatious widow with a mischievous little boy, played with infinite mischief by Will Archie. Sweetnam had a part far below his merit as the best negro comedian in America, in Henry George, the colored janitor of St. Vitus Court. Walter Percival displayed his elastic framework in a succession of eccentric directions, and Alice Dorey was very charming in a light comedy part in which she looked her prettiest.

The jam was so great that the police had their hands full keeping the lobby cleared, and the performance pleased so well that the audience stayed after the last curtain fell until Mr. Field had made a few appropriate remarks of appreciation.

At Other Playhouses.

ACADEMY OF MUSIC.—Rose Stahl closed her three weeks' engagement in The Chorus Lady at this house Saturday night. Last night E. H. Sothorn, Julia Marlowa, and their company gave a performance of Hamlet for the benefit of the Actors' Fund. To-night Corse Payton begins his tenancy of the house with his stock company in Sweet Kitty Bellairs. The second week will be devoted to Zaza.

ASTOR.—Seven Days continues to delight large audiences at the Astor Theatre. It proves to be as much a hot weather attraction as it was a Winter success. With seats selling ten weeks in advance, Seven Days bids fair to continue far into the next season.

CASINO.—The all-star cast in The Mikado continues its second week with undiminished vigor. The engagement is for four weeks.

CRITERION.—Francis Wilson and The Bachelor's Baby are in their last week. Mr. Wilson will begin a much needed vacation next week.

DALY'S.—The theatre closed Saturday night for the summer. De Wolf Hopper and Louise Dresser in A Matinee Idol moved to the Lyric last night.

EMPIRE.—This theatre closed Saturday night. The all-star cast in Caste has disbanded. During the last week G. P. Huntley, the Eccles of the production, was suffering from a mild case of typhoid fever. His role in the production was successfully assumed by Percival Aymer.

GAITY.—The Fortune Hunter is continuing with undiminished vigor. It is a question whether John Barrymore, Mary Ryan, and the other members of the cast are going to get a vacation this year.

GARRICK.—Henry Miller in Her Husband's Wife is the warm weather attraction at this house. Mr. Miller in his present vehicle has a rollicking farce, which is proving capital entertainment to theatre-goers.

GLOBE.—Montgomery and Stone closed Saturday night. The Old Town opened

the new Globe in the Winter and now closes it for its first Summer.

GRAND OPERA HOUSE.—David Warfield in The Music Master was the last legitimate attraction of this house for this season. During the Summer the Grand Opera House will be devoted to vaudeville and moving pictures, opening in the Fall for the regular attractions.

HACKETT.—Clyde Fitch's strong drama, The City, closed Saturday night. The Hackett will remain dark till next Fall.

HERALD SQUARE.—Marie Dressler in Tillie's Nightmare is now in her sixth week. Last Wednesday the matinee was "for women only." The uniqueness of the idea drew many curious persons to the box-office who, on account of their sex, were refused admission. The Wednesday matinees have been discontinued during the hot weather.

HUDSON.—The Spendthrift enters on its ninth week with no lessening of interest. Edmund Breece, Thais Magrane, T. Daniel Fawley, Jack Devereaux, Mattie Ferguson, and Gwendolyn Piers defy the hot weather to diminish their audiences.

KNICKERBOCKER.—The Arcadians, with the entire original company, are still furnishing light entertainment to amusement seekers. The end of the engagement is not yet in sight.

LYRIC.—The four weeks' run of the all-star cast in Jim the Penman ended Saturday night. De Wolf Hopper, Louise Dresser, and their company in A Matinee Idol moved up from Daly's last night and are busy pleasing their many followers.

NEW YORK.—With the advent of The Merry Whirl into the New York this house begins its burlesque season. It will return to its regular business of offering musical comedies next season.

WALLACK'S.—H. B. Warner and Alias Jimmy Valentine entered on their last week last night. The play with the same cast will resume its Broadway run at the same house next August.

NEW MUSICAL COMEDY.

A new musical play, entitled \$3,000,000, is to be produced by Charles Marks, formerly of Carle and Marks. The book is by Edgar Allan Woolf and is the first important work to come from his pen since the production of his play, The Vampire, which created a deal of discussion last year when presented at the Hackett Theatre. Mr. Woolf is the author of some of the most successful one-act plays in vaudeville, among his well-known plays being in the Subway (presented by Violet Black), Miss Bright-Deedee (presented by Adelaide Keim), The Prima Donna's Honeymoon (an Orpheum Circuit Producing Company's act), Tips on Tap, Sincerity, The Sultan's Favorite, etc. Last year sixteen of his plays were running in different cities at one time. The music of the opera is written by Anatol Friedland, the composer of "My Lie," "Tetrasin," and the lyrics are by David Kempner, of Hartford, who wrote the song "Late Hours," sung with great success by Bert Williams.

In the cast will be seen Mark Smith, Louis A. Simon (of Simon and Gardner), May Holey, George Leydecker, Grace Griswold, Fred Nice, Carolyn Gordon, Frances Alain, Georgia Olin, Edward Burton and others. The production will be made under the artistic supervision of Herbert Gresham. Ad. Neuberger and Fred Solomon. It will be booked by Klaw and Erlanger.

THE ACADEMY ALUMNI.

The Friday reunions of the Society of the Alumni of the Academy of Dramatic Arts have been well attended throughout the season, members greatly enjoying the attractive quarters and the opportunity to meet classmates and other graduate players of the academy. New members are being enrolled, former members renewing their membership and manifesting deep interest in the welfare of the society.

The annual meeting will be held at the society's rooms, 1451 Broadway, on Friday afternoon, June 10, at 2 o'clock. The meeting will, it is hoped, be well attended, notices having been mailed a month ago. All students of one year's attendance at the academy who were admitted to the senior class and who have completed that course are eligible for membership. Many matters of interest and importance are to be presented at this meeting, and following the business there will be a social hour.

All graduates and students eligible for membership are earnestly urged to attend this meeting and lend their best efforts to make it successful and auspicious.

BEULAH POYNTER RESTING.

Beulah Poynter closed her engagement at Havill's, St. Louis, May 21, after four successful weeks. Miss Poynter is taking a much needed rest prior to her opening the coming season, when she will be seen in a new and original play of her own, entitled The Little Girl He Forgot. Burt and Nicolai, under whose management she still remains, have built a magnificent production.

LE BARGY-BERNHARDT.

Le Sticle, Paris, says that Madame Le Bargy will join Madame Sarah Bernhardt's company next season as partner with Madame Bernhardt. Madame Le Bargy will, it is said, bring 250,000 francs, about \$12,500, into the partnership with the right of production of several plays.

AGAINST INDECENT PLAYS.

Mayor Gaynor Ready to Co-operate with the Mayor of Boston.

The movement to suppress immoral plays is becoming widespread. This week's Minos correspondence from Philadelphia and Chicago indicates what is being done in those cities by the officials to protect the public. Recently the Poster Printers' Association in conference at Cincinnati squarely put themselves on record against printing posters for tainted attractions. In reply to Mayor Fitzgerald, of Boston, advocating the suppression of the suggestive theatrical poster or the more corrosive influence of the indecent play, Mayor Gaynor, of New York, last week wrote the Boston executive in part:

I shall be most glad to co-operate with you in any way to elevate the tone of the theatre. When I first came to New York I was a habitué of the theatre. I saw the classical and Shakespearean plays. I saw Booth, Barrett, Davison and Annie Clark, and was made to feel better and happier by their wholesome plays. Alas, has all that passed away in Boston without my knowing it? Would people there now (through the theatre) to hear dear old Warren in The Member from Cranberry Centre if he were still here?

You formerly had in Boston a most educated stage, whose moral influence had a marked effect on the community. Many a time I heard Warren and Annie Clark, and was made to feel better and happier by their wholesome plays. Alas, has all that passed away in Boston without my knowing it? Would people there now (through the theatre) to hear dear old Warren in The Member from Cranberry Centre if he were still here?

MAUDE ADAMS AT GREEK THEATRE.

The cast which appeared in support of Maude Adams in an out-of-door performance of As You Like It at the Greek Theatre, Berkeley, Cal., on June 6, included George Osbourne as the banished Duke, David Torrence as Duke Frederick, Arthur Byron as Jacques, George Trader as Le Beau, Lumadene Hare as Jacques de Bois, Martin Sabine as Orlando, James L. Carhart as Adam, Wallace Jackson as William, R. Peyton Carter as Touchstone, Fred Tyler as Corin, Lillias Waldegrave as Celia, Margaret Gordon as Phoebe, and Desmond Kelly as Audrey. William Furst, musical director for Charles Frohman, directed the orchestra.

NORRIS—MORDAUNT.

William Norris, the musical comedy star, now appearing at the Whitney Opera House, Chicago, in My Cinderella Girl, was married in that city, June 1 to Mabel Mordaunt, leading lady of his company.

CURRENT AMUSEMENTS.

Week ending June 11.

ACADEMY OF MUSIC—Commencing June 7—Corse Payton Stock in Sweet Kitty Bellairs. ALHAMBRA—Vaudeville. AMERICAN—Vaudeville. AMERICAN ROOF—The Barnyard Romeo and Vaudeville. ASTOR—Seven Days—31st week—241 to 248 times. BROADWAY—The Summer Widowers—1st week—2 to 8 times. BROADWAY—Vaudeville. CASINO—The Mikado—2d week—8 to 14 times. CIRCLE—Vaudeville and Moving Pictures. COLONIAL—Vaudeville. COLUMBIA—Jersey Lilies Burlesquers. CRITERION—Francis Wilson in The Bachelor's Baby—34th week—169 to 175 times. DALY'S—Closed June 4. EMPIRE—Closed June 4. FOURTEENTH ST.—Vaudeville and Pictures. GAITY—The Fortune Hunter—40th week—319 to 326 times. GARRICK—Henry Miller in Her Husband's Wife—5th week—35 to 40 times. GLOBE—Closed June 4. GRAND OPERA HOUSE—Closed June 4. HACKETT—Closed June 4. HAMMERSTEIN'S ROOF—Vaudeville. HERALD SQUARE—Marie Dressler in Tillie's Nightmare—9th week—154 to 161 times. HUDSON—The Spendthrift—9th week—87 to 94 times. HURTING AND SEAMON'S—Vaudeville and Pictures. KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville. KNICKERBOCKER—The Arcadians—137 times, plus 4th week—25 to 32 times. LINCOLN SQUARE—Vaudeville and Pictures. LIPPIN—Sarah Bala in The Snowstorm—8 times. LYRIC—De Wolf Hopper in A Matinee Idol—45 times, plus 1st week—1 to 8 times. MAJESTIC—Vaudeville and Moving Pictures. METROPOLIS—Vaudeville and Moving Pictures. MURRAY HILL—Vaudeville and Pictures. NAZIMOVA'S—Closed May 28. NEW YORK—Merry Whirl Burlesquers—2d week. OLYMPIC—Closed May 28. PLAZA MUSIC HALL—Vaudeville. SAVOY—Vaudeville and Moving Pictures. VICTORIA—Vaudeville—Matinees. WALLACK'S—H. B. Warner in Alias Jimmy Valentine—1st week—154 to 161 times. WEBBER'S—Closed May 28. WEST END—Vaudeville and Moving Pictures. YORKVILLE—Vaudeville and Moving Pictures.

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LONDON STAGE EVENTS

A Drama That Strangely Escaped the Censor—Owing to the Shortened Period of Mourning, Theatrical Activity Resumes—Lady Bancroft III.

(Special Correspondence of The Mirror.)

LONDON, May 28.—The theatres and variety shows are happily beginning to recover from the disastrous effects of the National Mourning. A welcome factor in this devoutly wished for improvement was provided by England's new king, George the Fifth, who, in addition to his recent order for the theatres to close only for the day of King Edward's funeral, instead of a fortnight's closure, as was at first proposed, has this week ordered a relaxation of the duration hitherto decreed for the general mourning.

This eminently wise edict means, of course, that all kinds of businesses which have been suffering sorely will perforce improve, and this will enable people to spend money again on such luxuries as playgoing and vaudeville consumption.

Thanks to this general bucking-up in business and to the common consent to shelve the somber as much as possible, new play producing, which had necessarily been postponed for the nonce, is once again in evidence. Several fresh examples are likely to come into public view before the end of a London season which had started so promisingly and then received so sudden and so severe a shock by reason of what our newspaper reporters will keep on describing as "the Royal Demise."

The first new play of the week now ending was entitled *Champions of Morality*. It had been adapted by Frederick Whelen and Henry Hertz from a German play by Ludwig Thoma, and it was produced by the Stage Society, which was founded by the heretofore mentioned Whelen, some eleven years ago.

I regret that I have little that is good to tell *Mirror* readers concerning *Champions of Morality*. It proved more than ever what we now call "a Sunday night play," which has come to mean a play to see with no daughter, nor even a son, could take mommer.

This especial play was so—shall I say unpleasant?—in its very warp and woof that, believe me, I am quite at a loss to describe it in such clean and wholesome pages as those possessed by *The Mirror*.

Very well, then! All that I can say with regard to the story of this very heavy German "light comedy" is that it dealt with a raid upon a certain notorious German specimen of what our old English Act of Parliament describes as "Disorderly Houses."

This infamous resort was run by a beautiful young German, Cocotte (I used the word Cocotte, because she posed as a Frenchwoman). At the time of the raid not only was this courtesan arrested, but the police continued also to secure possession of a diary in which madame had jotted down the right names, with other particulars, of her "clients" or "customers," as they were variously described in the dialogue.

The crux of this precious piece was that nearly all the "clients" involved were members of the committee of a recently formed Purity Society. Naturally all these committee men—some of them local councillors and one a candidate for the Reichstag—were in a mortal funk. Their struggles to avert suspicion and to appear innocent of visiting this swagger bagnio formed most of the play.

After a lot of this sort of thing, set forth with sundry audacious and salacious lines supposed to be comic, concerning this kind of life, the police were compelled to hush up the entire scandal, because at the time of the raid one of the hostess's "clients" (one compelled to hide in a kind of cupboard) was no less a personage than the Hereditary Prince.

Then the Prince's Aide-de-Camp and Mentor, aided and abetted by one of the leading local police agents, spoofed, or bluffed, the Purity Committee "customers" of the Cocotte into paying her the heavy damages she claimed for the injury done by the raid to what was called "her remunerative practice."

I assure you that when I saw this "Sunday night play" last Monday afternoon (Mem.: You don't catch me going to Sunday night shows if I can help it!)—when I saw this play, I say, I was staggered that the entire audience, nearly all women,

didn't walk out of the theatre. Other newspaper men who had to see the piece have expressed the same surprised opinion.

As to the acting, that was far too good for such a work, especially the acting provided by A. Clifton Alderson as the cowardly hypocrite who was candidate for the Reichstag and president of the Purity Society, James Hearn as a worldly wise lawyer, Sarah Brooks as the beautiful owner of "the remunerative practice," Leon M. Lion as the Police Assessor, and

This was nothing less than a performance—if you please—of glorious old Chaucer's deathless poem, "The Canterbury Tales." That is to say, we had the marvelous prologue, with its perfect characterization, divided up among amateur players all habited as Canterbury Pilgrims en route for the Shrine of St. Thomas à Becket.

Anon, this company, all members of the newly formed Poetry Recital Society, enacted *The Pardoner's Tale* and *The Tale of the Cook* and the Fox, which, as *Mirror* readers will doubtless see at a glance (now that I mention it), must have inspired Monsieur Rostand to write his long, long-postponed and overmuch boomed poultry play, *Chantecler*.

The special feature of this Chaucerian show was that the verse was recited in exactly the same way and with the same broad vowel tones and quaint inflections as in the very days of the said Geoffrey,

From to-night on we are to have plenty of new productions and important revivals. Here are a few to go on with: To-night H. B. Irving will present an adaptation of the Antoine play, *L'Eugène*, and Fechter's version of Robert Macaire at the Queen's and Martin Harvey will make his first Richard the Third appearance in London at the Lyceum, which has just been bought from Smith and Carpenter by Walter and Frederick Melville, the sanguifuminous playwrights.

On Monday the Abbey Theatre Irish Players from Dublin start another London season at the Court Theatre. On Tuesday Lewis Waller (who is about to sail for America) will present Gerald Du Maurier's adaptation of Don Cesar de Bazan, at the Lyric. On Wednesday Sir Charles Wyndham and Mary Moore will make their London reappearance at the Criterion in Henry Arthur Jones' comedy, *The Case of the Bellicious Susan*, and next Saturday there will be two new productions—namely, Sir Arthur Conan Doyle's new Sherlock Holmes play, *The Speckled Band*, at the Adelphi, and *The Girl on the Train* (adapted from Die Geschiedene Frau), at the Vaudeville.

Mem.: Many American managers and actors are expected to arrive in this city at the middle of next week to talk over the recent big split between certain of your big American syndicates and trusts and your Independents. Nat Goodwin is expected to be among the next arrivals. Marc Klaw is already here, and Ted D. Marks arrived a day or two ago.

So now we really shall be busy.

GAWAIN.

P. S.—I learn with regret that our famous and beloved actress, some time retired from professional activity, Lady Bancroft, is ill at her seaside residence, Undersea, Sandgate.

A CLEVER AMERICAN COMEDY

A copyright performance of a new comedy by James A. Waldron was given at Oyster Bay Saturday evening, May 28. The piece is entitled *Cupid & Co.*, and the production was made by the Travern Stock company. Jessie Mae Hall (Mrs. Travern) played the principal female role.

Cupid & Co., in three acts, is an up-to-date comedy of ingenious complications and excellent character drawing. It is one of the best constructed and most laughable comedies with a farcical complexion that has been seen since Mrs. Temple's Telegram.

The fun begins from the moment that Mr. and Mrs. Tender, a young eloping couple, are discovered in their room at a fashionable New York hotel in momentary expectation of the arrival of the bride's indignant father, who is pursuing them. The piece moves with the momentum of its own explosive energy, and, with the exception of a slip here and there in the dialogue, where the author repeats himself—which a stroke of the blue pencil will correct—the audience is held under the spell of its interest from curtain to curtain.

The climax of the first act is a piece of admirable craftsmanship, with the charm of a unique stage surprise, but the author shows splendid resourcefulness in the remaining two acts, where complication is logically piled upon complication, and the second act is brought to another effective close by a situation that makes the house roar with laughter.

The piece introduces a number of novelities in situation and the author demonstrates that he has a highly developed sense of technique of construction and a knack of writing lively, effective dialogue. It should prove a hit in Broadway, now that the public is showing a demand for lively American farce of wholesome interest. *Cupid & Co.* is good, clean fun, that appeals to the normal mind with the charm of joyous humor. Miss Hall was excellent in the part of the eloping bride. A number of visitors from New York, including several newspaper men, attended the performance. FRED F. SCHRAEDER.

SHUBERTS WIN.

A judgment for \$25,000 obtained by Lee Shubert against the estate of the late Meyer R. Bimberg was confirmed in the Appellate Division of the Supreme Court last Friday. A contract was entered into in 1905 by Shubert and Bimberg whereby the latter was to build a theatre at Forty-fifth Street and Seventh Avenue and lease it to the Shuberts. If he failed to do so he was to forfeit \$25,000. The Astor Theatre was built and leased to Wagenhals and Kemper. Bimberg died and Lee Shubert sued Leopold Sonheim as executor of the Bimberg estate, with the above result.



Copyright Window and Grove, London, Eng.

LADY BANCROFT.

Leonard Shepherd (well known to American playgoers) as the Police President.

On Monday evening we play-noticers were able to blow off the noxious fumes of the Stage Society's latest specimen of "sautriness" by going to the Coronet Theatre, up at Notting Hill, and seeing a company of real live rustics, all the way from Wiltshire County, enact a play which had been specially written for them by Playwright Charles McEvoy, who did some excellent drama work for Vedrums and Barker at the Court. This truly rural comedy was entitled *The Village Wedding*, and in it these yokel histrions strutted and fretted bravely—that is, while they kept to their very own unconscious humors. Whenever any one of them tried to "act," the truly rural charm and undecipherable quaintness evaporated.

Barring these occasional lapses into "professionalism," these amateurs, with their quaint Old World dialect, their snatches of rural song and their heavy-witted jokes, gave quite a novel and refreshing show.

On Wednesday evening your ubiquitous Gawain again emulated the course of Empire and took his way westward to the art centre of Kensington—to wit, in order to analyze another extremely novel stage show,

whom, by the way, one literary light has described as "Daniel," because of the old English name prefix Dan, meaning, of course, "Master."

Now your humble servant to command happily is somewhat versed in good old Chaucer's metres and method, and cke with his Anglo-Saxon japes and phrases, which so often and so startlingly recall a large number of your modern American locutions and slang words.

Had I—and many others present—not been thus versed in the "Well of Englishes Undeified," as this "moving star of song" himself called it, it would have fared hard with our chances of understanding that bard's mediæval measures, so broadened and so accented were the lines. As it was, I spent one of the most enjoyable evenings I have ever spent in any theatre. The theatre concerned with this courageous Chaucerian venture was, by the way, a pretty and private little playhouse called the Boudoir. The amateurs of both genders acted and spoke their difficult lines to perfection and reflected great credit on the prime mover of this early English enterprise, a solid Shakespearean and choice Chaucerian Welsh expert named Daniel Jones.

FOREIGN STAGE NOTES.

Ethel Levey in a Paris Revue—Hammerstein May invade Paris with Opera.

Ethel Levey is appearing in a "grande revue," at the Olympia, Paris, and sings American songs in French. She is billed as "une brune piquante," and makes her nightly bow to the audience enfolded by an American flag and gowned in carmine.

Ermete Novelli has abandoned all hope of being able to establish a serious theatre in Italy after the model of the Theatre Francaise, and now plays as little in his native country as possible in rebuke of the discouraging state of the drama in that country.

Germany is proud of the fact that Schiller and Shakespeare stand first in the list of classic dramatists whose plays were acted last season. The English dramatist was represented by 1,141 performances, while Schiller had 1,032. Ibsen had 820 performances in Germany; Blumenthal, with his various collaborators, 1,140; Sudermann, 1,037, and Hauptmann, 800.

The condition of women in the German theatre has long been the subject of philanthropic and legal attention. Inadequate pay and the expense of costumes have made their lot more difficult than it ever was before. Now the advanced advocates of women's rights have taken up the cause of the actresses and made their improvement an issue in their social campaign.

Oscar Hammerstein's return visit to Paris, it is said, has to do with a proposition to invade Paris as a grand opera impresario. Hammerstein has not conclusively denied the rumor and the Paris correspondents attach much importance to it. He has spent a great deal of time inspecting the various playhouses which might be available if he really wanted to present grand opera. One of these is the Chatelet, where the Metropolitan is now giving its Italian season. With certain improvements this could be made into a fine modern opera house. The rent which was demanded of Hammerstein, it is said, was \$150,000 a year. It is privately said also that he has considered the erection of an opera house in the Champs Elysees quarter.

On ne Badine Pas Avec l'Amour, a three-act lyrical drama, music by Gabriel Piaras, has been highly commended in Paris. It is adapted from Alfred de Musset's play by Louis Leloir, of the Comedie Francaise, and Gabriel Nigmond. The orchestration is described as light and graceful, and the work is mounted with wonderful artistic effects. The performance was a triumph for Mlle. Chenal.

Catherine Lewis, of American stage fame, last week appeared in Ibsen's *Homecoming* to a large audience at the Rehearsal Theatre, London.

Ricardo Martin has scored in London by his singing in *Madam Butterfly* at Covent Garden. His tenor was highly praised.

An operatic treatment of Ouida's novel, "Two Little Wooden Shoes," under the title of *Mugnette*, was produced by Thomas Beecham at His Majesty's Theatre, London, May 25, and is described as light, dainty and tuneful. The composer, Edmund Misa, a Russian, died at the height of his fame which the opera was bringing him on the Continent, only a few months ago. The intermission after the second act is said to rival Mascagni's.

THE SEAGOERS.

Sailing May 28 were Mr. and Mrs. Jack Terry on the *Carmania*.

On the *Mauretania*, sailing June 1, were Maud Allan and Fannie Ward.

Mabel Brownell, who has played Ruth Jordan in *The Great Divide* for the past two seasons and who will appear in a new play next season under the direction of Henry Miller, sailed June 2 on the *Pennsylv*.

Rose Stahl was a passenger on the *Berlin*, which left port June 4.

Adelbert Elliott and Mrs. Elliott sailed last week in the *Adriatic*. Mr. Elliott had been with H. B. Warner in *Alias Jimmy Valentine*. He has accepted an engagement with the Henry Dallas Musical Comedy company for a tour of the Far East, starting from London.

Otis Skinner and his wife departed for Europe Friday. Mr. Skinner will confer with Charles Frohman about a new play for next season, after which he and Mrs. Skinner will go to Oberammergau to see the Passion Play.

On the *Philadelphia*, which sailed Saturday, George Arliss and Clifton Crawford departed for their homes in England. Mr. Arliss will return to New York the middle of August.

Gertrude Hoffman sailed May 31 on *Der Kaiser Wilhelm der Grosse*. She will return in August with a new act.

Allen Hinkley and Mr. and Mrs. Herbert Witherspoon, of the Metropolitan Opera company, sail on the *Kaiser Wilhelm II.* today.

DAVENPORT THEATRE SOLD.

The unfinished Davenport Theatre and studio building in Sixty-third Street was sold at auction Thursday by Joseph P. Day to W. F. Clare and several other persons, plaintiffs in the foreclosure action, for \$250,000. The property was first sold to William Carr, Jr., of the brokerage firm of H. C. Senior and Company, acting for William Winter Jefferson. The bid was \$273,000. In lieu of the necessary cash deposit the unfinished structure was resold for \$250,000. The amount due on the judgment was \$267,757.87, with taxes \$2,080.

THE STOCK COMPANIES.

The Summer Companies Already Opening—Notes of Organizations and Players.

The work of Gus A. Forbes as leading man with the Crescent Stock company the season before last was so successful that Percy Williams placed him at the head of his own company at the Gotham Theatre, Brooklyn, and at the end of the engagement renewed his contract for another year. Mr. Forbes has just completed a season of 36 weeks at the Gotham Theatre, under his own management, playing leading parts in all plays, and taking charge of the whole production of *The Great Divide*, *Girls*, *Brewster's Millions*, *Merely Mary Ann*, *Old Heidelberg*, *A Navajo's Love*, *Charley's Aunt*, *Raffles*, *The Regeneration*, and *The Lion and the Mouse*. The season was the most successful ever had at the theatre. Mr. Forbes arrived at Duluth, Minn., on Saturday morning to open a ten weeks' season at the Lyceum, June 15, with the before mentioned plays. Among the members of his company are Justina Wayne, Julian Noa, Frank Jameson, James Kyrle MacCurdy, Kate Woods Fluke, A. Fielder, May Desmond, Evelyn Watson, Norman Wendall, and H. A. La Motte. The company opens with *The Great Divide*. At the conclusion of the engagement they will return to the Gotham Theatre, Brooklyn, for the regular season.

The New Theatre at Parry Sound, Ont., was opened May 16, 1910, by the McDonald Stock company. Good business prevailed throughout the entire two weeks' engagement. The new theatre will seat eight hundred people and is under the management of John Campbell.

The Worcester Stock company, at the Worcester Theatre, seems to have more than fulfilled its purpose of giving Worcester theatregoers the best performances that have ever been presented by any stock company in the East. The Western character types in Sunday, which was played the week before last, are said to have been remarkable characterizations, and Augustus Thomas' comedy, *Mrs. Leflingwell's Boots*, last week afforded Edna Archer Crawford, Emily Wakeman, John Cumberland, John Webster, George C. Staley, Grant Mitchell, Earle Hyder, Charles Laife, and the other favorites splendid opportunities in comedy. Last week *The Crisis* served to introduce an addition to the company, Muriel Starr, who gave a delightful performance of *Virginia Carvel*. Next week Quincy Adams Sawyer will be the bill, for which the original scenic production of this famous New England play has been secured, and the following week an elaborate revival of *Barrie's The Little Minister* will be given. Charles F. Newson has returned to the city after a season with the Forepaugh Stock company, of Indianapolis, and the Payson Stock company, of Toledo, O.

At the Grand Opera House, Uniontown, Pa., the Keyes Sisters' Stock company is playing a Summer engagement. The company includes Helen and Dorothea Keyes, Marie Ausell, Mrs. Burton Keyes, Chester Keyes, Milton Byron, Karl Lanham, Miles Reed, W. H. Hartigan, Charles Kerdell, Harry E. Renova, and Roy Foley. Business has been good.

The Phelan Stock company, playing in the Cape Theatre, Portland, Me., will include three members of *A Knight for a Day*, company of this past season—H. T. Collins, the musical director; George Ovey, and Louise Horner. The last named will be stars of the organization.

The Carroll Comedy company opened to good business on May 30 at Merryland Park, Cumberland, Md.

At the end of the three weeks' engagement at Terrell, Tex., the Harrison Theatre company were petitioned by the citizens of that place to extend their time and make it at least four weeks. This they agreed to and capacity business continued.

The Colonial Stock company has closed a very successful season of forty-one weeks in the maritime provinces of Canada. It will open the season of 1910-11 Aug. 8 in the Cape Breton territory. The company will be composed of the same artists—Edith Warren, Mollie Bevel, Myra Crowe, Elizabeth Lisle, Courtland Hopkins, Frank Oliver, Burton Mallory, Carl Blayth, Jack Lawrence, and J. W. Hartman. Mr. Hartman says: "We were fortunate enough to do better than an average business on the season and the outlook for next year is very bright." Mr. Hartman, who acts as business-manager for the organization, will Summer in St. John, N. B., from which point he will arrange the next season's tour, with headquarters at the St. John Opera House.

The Bijou Stock company, Savannah, is now in the twenty-seventh week of a successful season under the direction of E. A. Schiller, general manager of the Schiller Amusement Company. The Bijou is a handsome new theatre and was opened Christmas Day. The Bijou Stock company has been playing there ever since, with a change of play each week. In the Palace of the King played to capacity last week, and a fine production of *The Man on the Box* is the attraction this week. Manager Schiller has secured control of Paid in Full for all territory east of the Mississippi and will send two companies on tour, beginning in September.

The Schiller Players at the Granby Theatre, Norfolk, played to big business at every performance last week with *The Lion and the Mouse*. This week the offering is *Carmie*, with Irene Timmons in the title role and Louis Kimball as Armand Duval. Teresa Dale is in her seventh week with the Teck Stock company, Buffalo, N. Y. Last week she played Mrs. Vidal in *Raffles*. Buffalo, her home town, has given her a royal welcome. She has played many Summer seasons there. Next Summer may see

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SHUBERT-BRADY All-Star Revival of

THE MIKADO
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Arthur Cunningham

her a star there, as negotiations are pending for a theatre.

The Orpheum Players of Jacksonville, under the direction of E. A. Schiller, played to large audiences last week with *Rupert of Hentzau*. The offering this week is *Merely Mary Ann*.

The attractions below are playing the Dixie Theatrical Exchange time, which means airshows in Texas, Oklahoma, Arkansas and Louisiana: Warriner Stock company, Edwin Barrie Stock (two companies), Albert Taylor company, Latimore and Leigh company, Truman De Roams' company, Spedden-Page company, Hickman-Bessey company, Morey Stock company, Whitman's Comedians, The Bell Boy company, Isabelle Lowe Stock company, Richard Mandell company, Raymond Teal Musical Comedy company, Cosmopolitan Players, Yana Yana, Gloria, Spencer Dramatic company, Cannon and Whittier company, P. and W. Players, Doc Holland company, Howard Stock company, Billy Allan Musical Comedy company, Great American Stock company, Bentfrew's Pathfinders, William Duncan Stock company, DeArmond Sisters company, Jacob Stock company, and Theodore Lorch company.

Roy Purviance has been engaged to play leading business with the Morton Casino Stock company at Allentown, Pa., for the Summer.

Howard Smith's Orpheum Stock company, under the management of Joseph G. Chandler, opened a Summer's engagement at the Malta Opera House, Alpena, Mich., May 30, to excellent business. The company includes Joseph G. Chandler, Alton Thomas, Fred P. Miller, Frank Moore, Harry Schutan, F. J. Butler, Hugh J. Adams, and Misses Georgiana Eddings, Mabelle Leachman, Clara Thomas, and May Rowe. The executive staff is Joseph G. Chandler, manager; Hugh J. Adams, treasurer; Frank Moore, stage-manager; J. T. Wilson, property man; Robert Barrett, electrician, and Mary MacDonald, musical director. The company is doing excellent business and everything looks good for a long Summer engagement. They played to capacity business the first week.

The Wolford Stock company, under the management of E. L. Paul, has been booked for the Summer over the Crawford, Kearney and Wells Circuit of airshows. These airshows play only recognized dramatic organizations.

Edo Von Luke, leading woman with the Mortimer Snow Stock company, Troy, N. Y., having just finished a four weeks' engagement in Troy, will open with the same company in Albany, N. Y., June 6, as Emma Brooks in Paid in Full.

The Chicago Stock, Charles H. Rosskam, manager, sailed for Newfoundland on Saturday and will open at St. John's under patronage of the Governor-General, on June 9 for a four weeks' engagement. Since finishing its tour in the Eastern cities of the United States, this organization has played the leading cities of Nova Scotia, New Brunswick, Prince Edward's Island, and the Cape Breton Islands, carrying twenty-five people and two carloads of scenery.

At Philadelphia, Pa., the Walnut Street Theatre Stock company ended its brief season Saturday night, June 4. The management expressed itself as satisfied with the experiment, and say that next season, after the run of traveling plays already booked, a stock company will be installed that will run well into the Summer months.

EXCITEMENT AT GRAND OPERA HOUSE.

During the matinee performance Saturday of *The Music Master* at the Grand Opera House a fight in the gallery nearly precipitated a panic. When the cry of fire was started the 2,000 persons present started for the exits. David Warfield, taking in the situation at a glance, calmed the audience and the play proceeded.

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The Merry Whirl

A Musical Entertainment in two parts, with

MORTON and MOORE

and a lot of new faces and novelties.

PLANS OF BRADY AND SHUBERTS.

James K. Hackett, Arnold Daly, Henry E. Dixey, Amelia Bingham, Virginia Harned, Andrew Mack, and Guy Bates Post will appear next season under the management of William A. Brady and the Shuberts. Mr. Hackett will have a repertoire including *No Thoroughfare* and *The Corsican Brothers*. Arnold Daly will have eight plays, including *Buy Bias*, *Candide*, *Arms and the Man*, *You Never Can Tell*, *Maeterlinck's The Father*. Henry E. Dixey is to have a new play. Guy Bates Post will star in *The Nigger*. Andrew Mack will return to Irish romantic plays. Virginia Harned will revive some of her successes, and Amelia Bingham will be seen in *La Tosca*, *Pedra*, *Cleopatra*, *The Climbers*, *Oliver Twist*, *Alize*, and *The Merry Wives of Windsor*.

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THE THEATRICAL SITUATION

Both Sides of the Controversy Sparring for Advantages—Cort Shubert Combine Close with Three Playwrights—Klaw and Erlanger After New Theatres.

The contest between the two contending theatrical factions over booking privileges throughout the country continues to furnish interesting developments. The Shubert-Cort combination claims a victory in having enlisted in their alliance three popular playwrights—William Broadhurst, Charles Klein, author of *The Lion and the Mouse*, *The Third Degree*, *The Music Master*, etc., and Eugene Walter, author of *Paid in Full* and *The Easiest Way*. The latter, it is said, has turned over several plays to the open-door forces for production by the Shuberts next season.

In this connection it is interesting to note that David Belasco places Charlotte Walker in Eugene Walter's last play, *Just a Wife*, among his attractions to be presented in the houses controlled by Klaw and Erlanger. Miss Walker is the wife of the playwright, and Mr. Walter has recently severed his connection with Belasco. At the time this announcement was made it was stated that Miss Walker had also retired from the Belasco management and would probably appear on tour in *Just a Wife*, under her husband's management, next season.

As regards Charles Klein, papers were filed in Albany last week by him in association with John Cort, E. V. Giroux, and others, incorporating the Independent Producing Company, with a paid-up capital of \$100,000.

The object of the Independent Producing Company, whose contract with Mr. Klein is for a period of five years, is for the exclusive services of the playwright as a producing manager in the production of any plays produced by the company under other contracts by authors which may be acquired from time to time; also to furnish at least one play of his own each year during the life of this contract. John Cort states that a new play by Mr. Klein will be produced in New York before Nov. 1.

The syndicate managers were out in a page announcement in several local newspapers on Tuesday setting forth their plans and the names of their productions. From this it appears that Belasco will have ten attractions, including *The Girl of the Golden West*. One will be a new play by Edward Locke, author of *The Climax*, entitled *The Case of Becky*. Charles Frohman will send out two companies to present *The Arcadians* and among his new productions he names *The Brass Battle*, *Our Miss Gibbs*, *The Scandal*, and *Love Among the Lions*. Henry B. Harris includes in his schedule *Rose Stahl* in *The Chorus Lady*, two companies in *The Commuters*, which has not yet been seen in New York; three companies in *The Third Degree*, four companies in *The Traveling Salesman*, Helen Ware in *Delia of the Secret Service*, Elsie Ferguson in *The Eleventh Hour*, Edgar Selwyn in *The Scarecrow*, Hedwig Reicher in *On the Eve*, *The County Boy*, by Edgar Selwyn, and Ruth St. Denis in *Hindoo Dances*.

Frederic Thompson will have two companies playing *The Spendthrift*, two in *Polly of the Circus*, *The Lure*, by Porter Emerson Browne; *The Little Mother*, Money, and *The Assassin*, by Eugene Walter. Charles Dillingham promises several novelties, including a musical treatment of *Trilby* and several road companies in former successes.

In a like manner other prominent members of the syndicate are announcing elaborate plans for the Fall, to be booked in theatres exclusively controlled by them.

The opposition forces are for the moment concentrating their energy on a scheme to insure equality in the booking arrangements throughout the country. At a meeting last week the directors of the National Theatre Owners' Association took steps to have each representative of the association ask the State Legislature in the district in which he has his interests to pass a law similar to the Texas and Missouri anti-trust law, which compels the proprietors of theatres to show their books to producing managers and to book any attractions for time available on their books.

At their headquarters denial was made that Belasco would have Charlotte Walker next season, and it was also asserted that *The Red Mill* and *The Prima Donna*, announced among Mr. Dillingham's attractions for next year, had been acquired by the opposition.

A report was printed during the week that E. L. Erlanger had resigned as head of the theatrical syndicate and Henry B. Harris had been chosen in his place. This was promptly denied by Harris himself, and the denial is confirmed by Mr. Erlanger's election as president of the Western Theatre Company, the first of the five companies to be capitalized for \$5,000,000 each that are to build and control new playhouses in various sections.

From all parts of the country comes the information that the Klaw and Erlanger forces are skirmishing for new theatres in one-night stands. Their agents have been heard from at Texarkana, Texas, Houston, and other points. Texarkana is regarded a valuable strategic point. It is situated to break a jump for a road attraction, being midway between Memphis, Little Rock and Dallas and Fort Worth for plays coming from the northeast and heading southwest. It is directly on the line from New Orleans and Shreveport for attractions going to

Fort Smith, Joplin, Springfield and Kansas City or St. Louis, or for attractions coming in from the Southeast and heading for Oklahoma points.

The Houston Chronicle of May 22 says: Houston is to have a new theatre for standard attractions, to be furnished by Klaw and Erlanger. When questioned about the report that he was to build a new theatre for Kari Hoblitzelle, president of the Interstate Amusement Company, Jesse Jones admitted that he had been in telegraphic communication with Mr. Hoblitzelle, who is in New York, and that he had agreed to build another theatre for him in Houston. Mr. Hoblitzelle telegraphed Mr. Jones that he could close a contract for Klaw and Erlanger attractions, conditioned on having a first-class playhouse—something as good as the Majestic. Mr. Jones intimated that he may build theatres for Mr. Hoblitzelle in other Texas cities.

The announcement was made on Wednesday that Klaw and Erlanger had acquired a long lease of the Jefferson Theatre, Memphis, in opposition to the Lyceum, owned by Albert Weiss. With this they have theatres at Richmond, Atlanta, Montgomery and Nashville and also two theatres in New Orleans.

A strange tangle of affairs is reported from Richmond, where, according to the Richmond Times-Dispatch of June 1, the Academy of Music has been boycotted by the syndicate because, as alleged, Jake Wells, manager of the Academy and a prominent circuit manager, has cast his lot with the opposition. The paper says:

The real purpose of the boycott so far as Wells is concerned is to have him shed out of the Leath Circuit. That can only be done by his friend and business associate, Greaser Neal. In that event, which, of course, is unlikely, Wells will immediately take possession of the new theatre now being erected at Third and Broadway streets and operate it until a bigger house can be built in Richmond. The boycott threat from Klaw and Erlanger and the cancellation of its Academy bookings will hasten the organization of a stock company which will put up a first-class playhouse, and thereby give the Academy many hard winters.

While William A. Brady was in Richmond a week ago he endeavored to secure dates at the Academy for *Marlowe* and *Sothern*. His request was denied, for the reason that the Leath Circuit was under contract with the trust. Now the trust has announced that it will give the Academy nothing because it is partly under the direction of Mr. Wells.

At Montgomery the Cort-Shubert faction has secured a lease on the Grand through Wells, according to the Atlanta Journal, which describes it as the most modern house in that city, but the syndicate is expected to spend considerable money to redecorate and modernize the Montgomery Theatre. The Grand was last year under the management of Klaw and Erlanger.

The Memphis Scimitar of May 29, announcing the prospective erection of a new theatre in Memphis by the syndicate, predicts that

the coming of the trust into Memphis would mean a theatrical fight to the finish, for it is definitely announced that the Lyceum has broken away from the trust and will open in August with attractions furnished by the Independents, meaning the productions of the Shuberts and their allies. The suit brought by Klaw and Erlanger in New York to enjoin Albert Weiss, owner of the Lyceum and other theatres throughout the South, from severing his connections with them has been dissolved and nothing interferes with the plans of the local house. Already Clarence Weiss, manager of the Lyceum, has received many of the bookings of the productions that will appear at his show houses during the coming season.

According to more recent announcement the Klaw and Erlanger forces have obtained a long lease on the Jefferson Theatre in Memphis.

The Duluth Tribune on May 29 announced that Samuel Neumann, representing Klaw and Erlanger, had been in Duluth looking for a site on which to build a theatre, and made the definite statement that a new playhouse would be built there in the near future. He left after several days for St. Paul.

The Chicago Inter-Ocean of May 30 publishes an interview with J. J. Shubert. He announced the intention of his firm and affiliated interests of making Chicago a great theatrical center. Two more houses in that city, he said, would soon be opened "under the open-door banner." One is said to be the Auditorium Theatre, which will be devoted to productions from the New Theatre company and also spectacles produced by William A. Brady. The other will be a new house to be erected in the loop district, to be called the Sam S. Shubert, as a memorial to his deceased brother.

It is also the intention of the Shuberts, it is said, to establish general offices in Chicago with a complete staff, with Chicago as the head of the Western territory of the "Independents."

Both sides are making a point of calling attention to their respective lists of attractions, and both make a formidable showing. At Minneapolis J. J. Shubert made a statement similar to the one in Chicago to the Minneapolis Journal. At Minneapolis the firm is building a new theatre, which is already well advanced and which is to bear the family name.

From Minneapolis it was announced last week that L. N. Scott, who operates the Metropolitan Theatres in that city and St. Paul, had elected to stick to Klaw and Erlanger.

HERALD SQUARE TO GO.

Shuberts Head a Big Realty Deal Doing Away with Present Playhouse.

The present will be the last season of the Herald Square Theatre, according to an important announcement made last Saturday, when it developed that a real estate syndicate, headed by Lee Shubert, had purchased almost the entire block fronting Broadway, from the corner of Thirty-fifth to Thirty-sixth streets. The purchase price was given at approximately \$8,000,000.

The Herald Square Theatre is at the corner of Thirty-fifth Street and Broadway. The property includes all but that of Park and Tiltford and the State arsenal, and the deal is described as the largest single transfer of the season.

No definite plans regarding the use of the property have been announced. The present plan is to erect a combination hotel, theatre and office building, but this may be abandoned in favor of a proposition which is being considered by Mr. Shubert and his associates from a firm which stands ready to erect a large dry goods house of the department store order on the property. The site is now occupied, in addition to the Herald Square, by twenty-five dwellings and apartment houses, stores and the Hotel Sturtevant, representing a frontage on Broadway of 211.58, on Thirty-fifth Street of 207.1, and on Thirty-sixth Street of 81.6 feet.

Whatever is done with the property, the transaction means the passing of the Herald Square Theatre, the first playhouse to be acquired by the Shuberts in New York, and the cornerstone of their success as managerial factors in the theatrical business of the metropolis. They acquired the house in April, 1900. It has been the home of many famous productions and was the favorite theatre of the late Richard Mansfield. At present it is occupied by Marie Dressler in *Tillie's Nightmare*.

A PRODUCTION AT ANNAPOLIS.

Money Talks, a musical comedy in two acts, written, staged and acted by midshipmen, was presented at the Auditorium at the Naval Academy, Annapolis, Md., on May 30, as the opening feature of the graduation exercises.

The book was written by Robert G. Clark, Vincent Meyer Field, and Andrew L. Pendleton. It has the advantage over the usual run of musical comedies in that it is less tenuous in story and more brilliant in dialogue. The music was written by Smith, Dodd, Howell, and Clark, who have written a score that bubbles with melody, full of exquisite rhythms and themes, perfectly orchestrated and vibrant with emotional quality. To O. C. Pall-thrope, who skillfully staged the production, designed the scenes, made the greater part of the scenery and also designed and made a fountain used in the second act, too much credit cannot be given. Scenery and costumes were unusually fine; in fact, the whole play showed skill and taste in all its appointments. This was the cast:

Kara Randolph, Field, '11; Maria Randolph, Boesch, '10; Marjorie Wilbur, '12; Sophie Spencer, '10; Augustus Rockerbill, V. Meyer, '11; Jack Barton, Clark, '10; "Bud" Sykes, W. L. Brown, '10; Thirity, H. Thompson, '13; "Bill" Sperry, Langworthy, '10; Lillian Constance, Chevalier, '10; Brice, Melvin, '11; Lawrence Creighton, Refo, '10; Alimony Sisters, Dodd and Harlow, '12; "Girls"—Bieg, '10; S. S. Lewis, '10; Lang, '10; Fulton, '12; Goodhue, '11; Martin, '12; Dickson, '10; Barnes, W. L. Green, '11; Dodd, '13; Harlow, '13; Wolfe, '13; Men—Batten, '11; Cressap, '11; Capehart, '11; G. A. Smith, '11; Lavender, '12; B. D. Brown, '12; Clay, '11; Davidson, '11; Dero, '11; Laphan, '11; Murray, '11; Sylvester, '11.

TRAHERN PLAYS HUNDRETH WEEK.

Al Trahern's Stock company, headed by Jessie Mae Hall, finished its one hundredth week on Long Island last Saturday night. This is the fourth season Mr. Trahern has operated his circuit of theatres on the island, he having opened the week of May 28, 1907.

The towns played are Sayville, Greenport, Riverhead, Patchogue, Bay Shore and Oyster Bay, visiting each town one night each week, beginning on Monday in the order named. Mr. Trahern owns the house at Patchogue, which is the headquarters of the company, and is the lessee of all of the others except the new Lyric Theatre at Oyster Bay. He was also the lessee of the Huntington Opera House, which burned to the ground the day before the opening of the present season.

Last week the company presented Clyde Fitch's comedy *Girls*, the bill this week being *Dora Thorne*. A different play has been presented each week during the past three seasons, with the exception of a few weeks when especially popular plays were held over or repeated. An all-solo orchestra is carried with the company and it is a feature of the performances, playing both popular and high-class music.

The distance around the circuit is 320 miles, the company traveling each day, but playing no matinees. Thus far this has been the most successful season yet played.

THE GIRL AND THE DOCTOR.

The Witmarks intend to publish the new musical comedy, *The Girl and the Doctor*, now being written by Otto A. Hauserbach and Karl L. Hoschna, lyricist and composer, respectively, of *Three Twins*, *Bright Eyes*, and *Madame Sherry*. The new comedy is for the use of Victor Moore and will be produced in Chicago.

Gossip of the Town.

Walter Hubbell closed a season of 41 weeks in *A Royal Slave* at Devil's Lake, N. D., on May 28, having played the role of Agulha 984 times in five years.

Clara Turner and her associate company of players opened her second season of *Summer stock* at Vailmont Pavilion, Williamsport, Pa., to capacity business at both performances on Decoration Day.

Marion Russell has leased her play, *Home Ties*, to Byron Chandler, who will give the work an elaborate production early in August. Miss Russell will travel with the organization.

Lillian Claire, who was with Mrs. Fiske for several seasons and was last seen with Chauncy Olcott in *Ragged Robin*, has been engaged by Wagenhals and Kemper to play *Beth in Paid in Full*.

William J. Kelly closes his special four weeks' engagement as a stock star at the Walnut Street Theatre in Philadelphia, Saturday night, June 18, and the following Tuesday, June 21, will sail for Europe for a two months' automobile tour of France, Italy, and Switzerland. His traveling companion will be Dr. Kelly, of Boston. He may appear next season as the star of a new play, *What Women Say*, by Frank Howe, manager of the Walnut Street Theatre, Philadelphia.

Lynda Earle, who recently closed a successful stock season in Brooklyn, is spending a few weeks in Chicago with her husband, George Earle. Mr. Earle is playing one of the principal comedy parts with William Morris in *My Cinderella Girl*, which is having a Summer run at the Whitney Opera House.

Rehearsals of *Up and Down Broadway* are progressing. In the cast are Eddie Foy, Emma Carus, Martin Brown, Vida Whitmore, Phyllis Gordon, Harry Clark, Dorothy Webb, Mabel Weeks, Mae Dealy, and Olga Hempstone.

In order that Margaret Anglin may give her scheduled performance of *Antigone* at the Greek Theatre of the University of California on June 30, the Columbia Theatre, San Francisco, where Miss Anglin will appear in *The Awakening of Helena Richie* during the week of June 27, will close its doors that night. In return for this courtesy on the part of the management, Miss Anglin has agreed to give two special matinees of *Mrs. Dane's Defense* during her San Francisco engagement.

Adolf Philipp is preparing three elaborate musical productions for next season in English. They are *The Girl's Name Is Adele*, *The Woman Who Likes to Laugh*, and *Theresa, Don't Be Angry*. The latter will be presented in Chicago in October and the others will have their premiere in New York. During the run of *Theresa* in English in Chicago, the German version will be given in New York by the Adolf Philipp company at Mr. Philipp's own theatre.

Harriet Ford, co-author with Joseph Medill Patterson in *The Fourth Estate* and other plays, has arrived home from England. Miss Ford has been collaborating with Anthony Hope on a new comedy, as yet unnamed, but already accepted for production next season by Liebler and Company.

Laura Burt has been engaged by Henry W. Savage to play the role of the mysterious heroine of *Madame X* in one of the two companies he is organizing to present this drama outside of New York City. In all Mr. Savage will have three *Madame X* organizations.

Miss Patsy, the character farce by Sewell Collins, which has had a long, prosperous run in Chicago this season under the management of Henry W. Savage, will be the opening attraction of the new season at the Liberty Theatre. The title-role will again be played by Gertrude Quinlan, whose clever work quickly earned for her the distinction of being featured. Miss Quinlan is said to have the part that shows her fun-making talents in even better light than did the role of the slangy waitress in *The College Widow*.

Mrs. Alice M. Inglesby, widow of George J. Inglesby, of Boston, will make her debut on the stage under the name of Jean Inglesby in the musical comedy *Up and Down Broadway*.

St. Louis will spend \$15,888 this Summer for band concerts. The concerts began June 2 and will continue till Sept. 1. One concert will be given each evening, except Saturday, in a different park.

Julia Gray, who starred for five years under the management of Lincoln L. Carter, and who has lately been connected with several stock companies, is at the Palace Hotel, Chicago, suffering from severe nervous breakdown. Miss Gray will be compelled to cancel a Summer stock engagement in the West.

George Arliss, who called for England Saturday, has not yet decided on his plans for next season. Two important offers are open to him, but he has an inclination to play next season under his own management. He has in view the production of a new tragedy of classic Rome and the arrangement of a repertoire which will give him an opportunity of showing his versatility in such plays as *Louis XI*, *The Rivals*, *The Clandestine Marriage*, and *Richelieu*.

Hattie Carmontelle, who has been very ill since April 30 with nervous prostration, is convalescing at her Summer home, "Ocean Spray," Winthrop, Mass. Miss Carmontelle played the colored mammy in *Beverly* (Western) last season.

The Shuberts and W. A. Brady announce the appearance of *Frital Schief* next season in a revival of *Madame Butterfly*.

ACTORS' FUND PICTURE SALE.

A sale of the paintings and works of art which were left after the Fair took place Friday afternoon in the galleries of the American Art Association. John W. Alexander's portrait of John Gilbert as Sir Peter Teasle in "The School for Scandal" was sold for \$725 to Miss Evans. Daniel Frohman paid \$100 for a gilt and bronze clock with candlesticks and a bronze figure. Alf Hayman paid \$20 for a painting, "Poppies," by Georgiana Howland. F. D. Palmer paid \$100 for a pair of vases. About 150 other numbers were on the catalogue. The sale realized \$1,810.

MARCEL'S STUDIES AT DALY'S.

Marcel's French Art Studies will begin an engagement at Daly's Theatre, Saturday afternoon, June 11. The reproductions of statues, bas-reliefs and famous paintings will include biblical, historical and classic subjects. These art studies, which are said to be wonderful examples of such work, are the result of many years of preparation by M. Jean Marcel. The performance will be continuous from one to eleven P.M.

NEW BRONX THEATRE.

A new theatre with seating capacity of 1,500 will be built in the Bronx on Longwood Avenue. R. G. Knowles, the travel lecturer, will be manager of the house. The exact nature of the entertainment to be offered has not been disclosed. It is planned to build a chain of such theatres throughout the country.

CLARA MORRIS FAILS.

No hope of Clara Morris' recovery is held out at this writing. Miss Revel, Miss Morris' old friend and associate, for whom she has called in moments of delirium, has come to New York from New Brunswick. She has not yet been able to see Miss Morris.

BABY NINE.

Margaret Mayo's new play, Baby Nine, was produced in Fort Wayne last night by William A. Brady. In the cast are Marguerite Clark, Otis Harlan, Ernest Glendinning, and May Barton.

GOSSIP.

Charles Bigelow and Kitty Gordon will have the leading roles in Joseph Weber's production in English of Alma, Wo Wohnt Du? It will open at Weber's Theatre in the Fall.

Avery Hopwood and Silvio Hein are writing a musical comedy for Marie Cahill.

The Echo, a musical comedy in which Richard Carle recently starred at the Studebaker Theatre, Chicago, will open the Globe Theatre at the end of July.

Louis Mann announces his intention of playing at the end of every regular season a supplementary season, during which he will be seen in farces and comedies written or adapted by himself.

Hans Roberts and Eva Williams have been added to the cast of Up and Down Broadway, with Eddie Foy and Emma Carus.

Rugene Weber was specially engaged by the Empire Theatre Stock company at Hoboken, N. J., for The Squaw Man, to play Captain James Wyngrate, last week. He will shortly be seen in vaudeville with an act from his own pen.

Edward L. Moore, manager of the Court Theatre, Wheeling, W. Va., was in Chicago recently, bargaining for the management of several theatres in prominent cities in the Middle West. He has closed for the lease of the Wysox Grand in Muncie, Ind., for the next five years. Mr. Moore controls about thirty houses in West Virginia, Ohio, Pennsylvania, Kentucky and Indiana, and books with Klaw and Erlanger.

Louis Kelo has been re-engaged by Mort Singer for The Honeycomb Trail, and will be featured next season. Arline Holing, who is Mrs. Kelo in private life, will also be with the company. Mr. Kelo is playing some special engagements for E. C. Hayman, of the Western Vaudeville Managers' Association, during the summer.

Merle H. Norton is making a tour of Long Island and will probably open The Missouri Girl next month, spending the first six weeks of the season in the summer resorts of the island.

The principals for Dan Cupid next season have been engaged by J. K. Vetter and will include Myra Jefferson, Cora Mitchell, Blanche Ray, Dorothy Howard, Adaline Blair, Gertrude Temple, J. A. Weaver, Roe Beaver, Al G. Steiner, and John D. Caylor. There will be a chorus of ten. The attraction will open Aug. 18.

Breed and Gardner have secured the rights to The Show Girl for next season from R. C. Whitney. They will play it in the Rialto and Havlin houses. Mr. Breed is manager of the Rialto and Havlin house in Omaha, and Mr. Gardner was in advance of one of Mr. Whitney's attractions the past season.

Bobbie Woolsey, the boy comedian with the Powell and Cohan Musical Comedy number one company, will begin a summer engagement with the company in Grand Rapids, Mich.

Viola B. Tregurtha, who retired from the stage two years ago to devote herself to music and language, was a guest with her uncle, William "Ky" Tregurtha, and Pearl

Hardenbrook, of Marion Hutchinson for several days last week. She was a welcome caller at The Miamon office.

May Barton, recently with Mrs. Plske's Salvation Nell, has been engaged for W. A. Brady's Baby Nine.

With the widening of Forty-second Street the Republic Theatre is threatened with the removal of its portico, which extends more than two and one-half feet beyond the building line.

George H. Maxwell, the veteran actor, for eight seasons the Pa Hopkins of Sis Hopkins, is very ill at Oshkosh, Wis., with nervous prostration. His condition is critical.

Paul Caseneuve will star in A Rogue's Honor this coming season. The play is by George D. Baker. Stephanie Longfellow will appear in a play by the same author called Only Ellen.

David Belasco will make a production of The Merry Wives of Windsor during the holidays.

Myles McCarthy has just closed a successful season as principal comedian with The Goddess of Liberty.

George Drury Hart has just returned to New York. He has had a long, successful season, playing leading business for Charles B. Marvin in Chicago. Mr. Hart was in the cast of Edward E. Rosen's play, The Rosary. Mr. Hart speaks in glowing terms of this play and declares it to be a decided winner.

A wild flower hunt in Pelham Woods was enjoyed by the children of the Actors' Child League, of 775 East 180th Street, Saturday, May 28.

J. C. Rogers, better known to the theatre-goers of Owensboro, Ky., has resigned as manager of the People's Theatre, at that place, to take up work in a larger field.

Mr. and Mrs. Eberle have closed their season and will spend some time resting at their summer home, at Chatham, N. Y.

Wedgewood Nowell and Mrs. Nowell's season in Cleveland ended because of continued cool and rainy weather. They rested at home in Philadelphia last week, and this week will go to Atlantic City to spend the entire summer. While there Mr. Nowell will compose the score of a new musical comedy for which he has an assured production next season.

The Association of California School Teachers, about three thousand educators, has arranged the date of its annual convention at Berkeley that its members may witness Margaret Anglin's special performance of Antigone at the Greek Theatre of the University of California on June 30.

Marion Hutchins, who recently closed a short and successful tour in her own playlet, Wanted a Guardian, has been engaged to play the part of Cicely in The City for next season.

Michael Elliot, the American interpretative dancer, has taken a cottage for the summer at Mulberry Point, Guilford, Conn. She will rehearse during the summer a number of new dances, which will be given next season when she makes an extensive tour of the United States.

Selmar Romaine will be busy all summer with his new vaudeville act, The Advance Agent. The sketch is booked twelve weeks in advance.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

Fine weather greeted Ringling Brothers on their appearance at Uniontown, Pa., on May 28, and a "turn away" business resulted. A new programme was given, which greatly pleased.

The Big Otto Shows, with its three free acts and big band, were seen at Fairmont, W. Va., on May 30-4, and played to capacity business, under auspices of the Fairmont Hall Association.

The John Robinson Circus will visit Topeka, Kan., June 15, and much interest is shown by the younger members of society in the event.

The Sells-Floto Circus was billed for Seattle, Wash., May 30, 31.

At Tamaqua, Pa., Robinson's Circus delighted large enthusiastic crowds at two performances May 23. The equestrian and acrobatic acts were deserving of considerable credit.

James Brothers' Buffalo Ranch and Wild West is billed to appear at Brunswick, Me., on June 6. Evidently anticipating opposition, although none is announced, the advance brigades of the Buffalo Bill-Pawnee Bill Circuses have billed Goshen, Ind., in a manner heretofore unknown locally in advertising tented exhibitions.

Hundreds of sheets of paper have been posted, and an immense amount of cloth tacked. Goshen has not had a big show since Ringling Brothers were here two years ago. Buffalo Bill last showed in this city in 1886.

Ringling Brothers' Circus is billed for Waterloo, Ia., July 16.

The John Robinson Circus is billed for St. Joseph, Mo., on June 10.

Buffalo Bill and Pawnee Bill were greeted by large and appreciative audiences at Williamsport, Pa., on May 28.

The Sells-Floto Circus drew crowded tents at Medford, Ore., on May 18, and gave a pleasing performance.

The Forepaugh-Sells Brothers' Circus gave two good performances at West Chester, Pa., on May 27.

Herkimer, N. Y., was visited by the Jack and Jill attractions on May 25-27; business poor; offerings fair.

The Mighty Haaz Show gave a pleasing performance at Herkimer, N. Y., on May 28 to good business.

Harnum and Haller's Big Shows May 27 scored a popular success with two immense audiences at Albany, N. Y. Miller Brothers' Ranch 101 is billed for June 8.

At Harrisburg, Pa., the Ringling Brothers Big Circus was a winner and drew very large audiences on May 30 at both the day and night performances. The programme was nicely run off and nothing marred the pleasure of the servers. The parade was caught in one of the

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and that the owners have taken the matter under consideration. It is further understood that they will consult with the theatre builders relative to the suggested improvements before giving an answer. Mr. Harris has an option on the lease of the theatre.

Mr. and Mrs. Paul Nicholson, known on the stage as Mrs. Norton and Paul Nicholson, are in the cast of The Summer Widowers, which opened at the Broadway Theatre June 4. They have done some clever work in vaudeville here and in the West for several seasons. Mr. Nicholson was leading man in The Girl Question in the West for two seasons previous to the last visiting the Pacific Coast twice.

Leona Pam had her appendix removed last week. The operation was successful and performed by Dr. Chapman, a well-known surgeon of Brooklyn. She had to cancel eight weeks' work in the East, and will open at the Majestic, Chicago, July 17.

George W. Hussey and co. are on their tenth week of the United Time, and are booked till July 30.

The Lyric (Dolan and Paul, mgrs.) is the only vaudeville house in Dover, N. H., and continues to big business; Morgan and West and Mac Corrie were compelled to respond to repeated notices May 30-4. Jack Dolan, of the Lyric, has purchased a half-interest in the American Theatrical Booking Office, with headquarters in Boston, Mass., and will be general manager, with M. A. Johnson as business manager. John Ougan is the assistant manager.

The Sisters McConnell finished their Orpheum Circuit coast to coast time at the Majestic Theatre, Milwaukee, Wis., and will play a few weeks in Michigan for the Western Vaudeville Managers' Association before resuming their Orpheum office bookings in summer parks.

ST. LOUIS.

Pretty Peggy Well Presented by Amelia Bingham—Aborn Opera Company Scored Again.

St. Louis, June 6.—The drama and love tale of the footlights had its inning at Suburban, May 30-4, when Pretty Peggy, Frances Oymar Mathews' fine work was excellently played by Amelia Bingham and the able Suburban stock company. Miss Bingham set forth a pleasing, sympathy winning Peggy. Thurston Hall in the role of David Garrick was more the actor than the lover. An exceedingly well managed stage riot of Georgian days was a feature of the performance.

The Aborn opera company of Delmar Garden presented Lucia last week, beginning Monday evening. Martha beginning Thursday night was the bill for the remainder of the week. This band of players has scored tellingly during its engagement and has won a place in St. Louis' hearts. This week Suburban, Amelia Bingham in At the White Horse Tavern; Delmar, Aborn Opera company in Faust.

FREDERICK L. DOYLE.

MONTREAL.

Season About Closed Here—The Opera Company at the Princess Pleased Many.

The San Carlo Opera company opened at the Princess in La Bohème, giving a well balanced performance, in which Signor Torre and Signora Ferrabini divided honors. Last night Verdi's La Forza del Destino, for the first time in Montreal, won appreciation from a large house. Ryan's Stock company June 6-11.

Alice Lloyd in The Three Ages of Women and the MacNaughtons featured this week at the Orpheum; good houses. Other good teams are the Morale Opera company, Lulu McConnell, and Melrose and Kennedy. Last week of season.

Helen Fuller and company are the leading feature at the Franciscan in A Lesson at Eleven P.M. Bombay Deerfoot in clever Indian roping and juggling turn; Barton and Milo, acrobats, and the two Torleys deserve mention.

W. A. TARMAYNE.

LETTER TO THE EDITOR.

He Thanks Mrs. Fiske.

NEWARK, N. J., June 1.

To the Editor of The Dramatic Mirror:
Sir—I am sure that tens of thousands of our citizens will join me in thanking Mrs. Fiske for her letter printed in your issue of May 28.

As to the question whether Mr. Roosevelt's African exploits were sport of butchery, I may state that his retinue of two or three hundred persons of all colors were always at hand, driving up the poor beasts and protecting him, so that it was not even fair butchery (if there is such a thing). The poor beasts had no show whatever. There is some excuse in the exhilaration of danger, the alertness or the adroitness of the chase, of evading furious attacks, etc. But our H. was in no danger whatever—at any moment.

Mr. Roosevelt did not even load his own guns, which were handed to him loaded as fast as he could shoot. They were long range guns, anyhow. So far as any "sport" or "sportsmanlike" skill, he might as well have gone up to Bronx Park and killed the animals in captivity there! He did not even have the base excuse of speculation, like King Leopold, of infamous memory, for when President he had managed to saddle the expense of his African performances upon the country by the pretext that the Smithsonian National Museum needed specimens, etc. It was pure cold-blooded shambles, and nothing else.

Thanking Mrs. Fiske again for her noble words, respectfully,

J. HAROLD McCHERNEY.

THE RECORD OF DEATHS.

Louise Paulin.

Louise Paulin, a stage favorite of a quarter of a century ago, died in New York, April 18. For fifteen years Miss Paulin had not appeared and in the meantime her name had been forgotten. She came of a theatrical family, her father being J. H. Paulin. She made her debut in child parts at the National Theatre, Boston, Mass., where her father played, and later went to California with him. Her first appearance in light opera occurred in San Francisco, in April, 1880, playing Donna Antonia in The Royal Midway with the Emilie McVillie Opera company. On Aug. 23, 1880, Miss Paulin made her first New York appearance, at the Fifth Avenue Theatre as Miss Isabella in The Tourists. At Niblo's Garden in May, 1881, she played Leticia in Castles in Spain. Joining John A. McCaull's opera forces in 1881, she continued with that organization two years. She appeared as Miss in The Merry War and as the King in The Queen's Lace Handkerchief. Both of these productions were made in 1883. With W. J. Ferguson she appeared in The Dime Novel in 1883, playing the part of Lillian Lawrence. On June 7, 1883, she replaced Lillian Russell in the part of the Princess in The Princess of Trebizond at the Casino. Miss Russell had left the production unexpectedly and had gone to Europe. Miss Paulin was found a worthy successor. In August, 1883, she appeared as Josephine in Heart and Hand. At the Boston Museum, in the Summer of 1885, she appeared as Nicolet in Pauline, and the following Winter she was engaged

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by Eugene Tompkins for the Boston Theatre. A tour with the Carleton Opera company followed. Succeeding engagements were in The Little Tycoon, in the title role of Nanon, and as Yum-Yum in The Mikado. In June, 1889, she appeared as Adriell in the musical comedy of the same name. She was twice married, her first husband being a Mr. Ogilby of San Francisco. Her second husband, H. B. Warner, survives her.

Patrick J. Duggan, an actor of Shakespearean roles and a Shakespearean lecturer, was found dead in his room at 330 West Thirty-sixth Street, Monday, May 31. Death was due to heart failure. Mr. Duggan was born in Australia about fifty-five years ago. His father was a Senator from Melbourne, Australia. Mr. Duggan was a graduate of Melbourne University, and taught oratory at the same institution. For several seasons he was leading man with William Croswick. Coming to the States about fifteen years ago he joined the Morrice Stock company in San Francisco, and continued his activities mostly in the West. He was a member of Walter Clarke Bell's Stock company at the Lafayette Theatre, Washington, D. C., for some time and later toured at the head of his own company, The Ambassadors of Venice and the Star-born of Geradine, Countess Chignon, Catherine, The Diplomat, Are You My Father, Mrs. Leffingwell's Boots, On the Quiet, The Man from Mexico, The Patriot, Caught in the Rain, and In the Harvest Moon, which was his last engagement. Death was due to apoplexy.

John G. Saville, sixty-nine years old, for many years manager of the National Theatre, Washington, died in New York, June 1. Mr. Saville was born in Wilmington, Del. He failed in the music of 1879, in which he lost the National Theatre, and went on the stage. He had appeared with Clara Morris, Olga Netherole, and William Collier, and as Charles Lunby in Lady Windermere's Fan, Stephen Pryne in Twilight, Dr. Hardy in New Blood, Simon Ingot in David Garrick, John Maxwell in Ambition, in The Star-born of Geradine, Countess Chignon, Catherine, The Diplomat, Are You My Father, Mrs. Leffingwell's Boots, On the Quiet, The Man from Mexico, The Patriot, Caught in the Rain, and In the Harvest Moon, which was his last engagement. Death was due to apoplexy.

Karl G. Schneider, editor of the Brooklyn "Erebor" and a well-known musical director, died of apoplexy May 29 in Brooklyn, aged fifty-six years. Among the singing societies of which he had been director were the Alpen-Roschen, Aurora Singing Society, Heister Schaeferbund, Schwarzbacher Sängerbund, Brooklyn Liederkreis, and the Woodlawn Sängerbund. He left a widow, two sons and two daughters.

Edward J. Swartz, editor of the Philadelphia "Evening Telegraph," died in Philadelphia, June 4. Mr. Swartz was born in Buffalo, N. Y., in 1848. He had written several plays, among them being A Square Man, Dad's Girl, Princess Chuck, The Governor in Our Angel, The Royal Diamond, The Envoy, Bonnet's Fairy, The Clipper, and The Syndicate.

Hedwig Deike, a member of the acrobatic act of the Four Sisters Deike, who have recently been touring with the Barnum and Bailey Circus, died at the German Hospital, Philadelphia, on last Thursday, May 26, after a short illness brought about by overexertion in her work, which in turn caused meningitis.

Carlos A. De Serrano, the composer and conductor, who died in New York May 31, was born in the City of Mexico and studied there and in Paris. He was director of the Orson Popular in Mexico. He came to New York in 1884 to conduct Italian opera at the Academy of Music. He is survived by a widow, son and daughter.

Edward C. Underner died in Cleveland, O., May 30. Mr. Underner's last engagement was as traveling manager of Max Faustheuer's Madam Butterfly company. For several seasons he had charge of the Cleveland Theatre.

Charles L. Church, an old minstrel man, died in Cambridge, Mass., June 4. Mr. Church was born in England seventy-six years ago. He was a leading member of the Christy Minstrel company and of Morris Brothers' company.

James Gordon Cameron, father of Mabel Cameron, died in Mamaroneck, Mich., May 29. He was seventy-six years of age, and leaves a widow, a son and a daughter, Mabel.

Mrs. Emily Lancelotti, widow of Charles Lancelotti and mother of Mrs. Nannette Forrester and Mrs. Emily Noyes, died May 21, after a short illness.

Edmund Smythe, father of Mrs. Frank L. Sylvester (Clara Everett), died May 31.

SAID TO THE MIRROR.

HICKMAN-BESSETT COMPANY: "A published statement to the effect that the Hickman-Bessett company had stranded in McAlester, Okla., was erroneous. F. W. Jinks tried to pirate the title of the Hickman-Bessett company and was stopped by legal proceedings instituted by Guy Hickman and Jack Bessett, each of whom has a company in the South this season."

Born.

BOND.—A son to Mr. and Mrs. Raymond L. Bond, in Fall River, Mass., on May 26.

Married.

ANDERSON—WILSON.—Bertha Wilson to William Anderson, in Detroit, Mich., March 13.
NORRIS—MORDAUNT.—William Norris to Mabel Mordaunt, in Chicago, June 1.
ROCCA—ST. OYR.—Giovanni Rocca to Dires St. Oyr, in New York, in January.
STRAKOSCH—LEE.—Julia Strakosch and Kenneth Lee, in London, last week.
THURSTON—FOSTER.—Howard Thurston to Beatrice Foster, in New York, May 28.

Died.

CAMERON.—James Gordon Cameron, 76 years of age, in Mamaroneck, Mich., May 29.
CHURCH.—Charles L. Church, 76 years old, in Cambridge, Mass., June 4.
DE SERRANO.—Carlos A. De Serrano, aged 54 years, in New York, May 31.
DUGGAN.—Patrick Duggan, 55 years old, in New York, May 28.
LANCELOT.—Emily Lancelotti, May 21.
PAULIN.—Louise Paulin, in New York, April 18.
SAVILLE.—John G. Saville, 69 years old, in New York.
SCHNEIDER.—Karl G. Schneider, 56 years of age, in Brooklyn, May 30.
SMYTHE.—Edmund Smythe, in New York, May 31.
SWARTZ.—Edward J. Swartz, in Philadelphia, June 4, aged 62 years.
UNDERNER.—Edward C. Underner, 48 years of age, in Cleveland, O., May 30.

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(Special to The Mirror.)

CHICAGO, June 8.—With thirteen theatres downtown running as in the regular season, Chicago has an almost unprecedented number of summer attractions. The chief secret is the extremely cool weather. It has continued for nearly two months, and the latter part of last week seemed to be getting colder instead of warmer. Overcoats were generally worn June 8, straw hats were seen only in the shop windows, and the amusement parks were in the depths of gloom.

Ethel Barrymore in Mr. Pinero's newest play, *Mid-Channel*, has been appreciated as an emotional actress. Miss Barrymore's tenet acting is recorded, in some of the reviews, as rather tempestuous, but high praise is given her for her general fulfillment of the part. The Illinois has held large and fashionable audiences since Miss Barrymore's engagement began.

When the engagement of Julia Mariows and E. H. Northern closed at the Lyric, the receipts of the two weeks, \$28,000, were made public to show how Chicago supports the best plays and companies. The New Theatre company, during its two weeks at the Lyric, made even a better record for Chicago in its substantial appreciation of the best the stage affords. The total receipts will be larger than those of the Northern-Mariows fortnight. Except a few nights at the beginning, the seats have virtually all been sold at all performances.

Cyril Scott, in *The Lottery Man*, with the same supporting company as in New York, succeeds the New Theatre company at the Lyric this week.

The 200th performance of *The Fortune Hunter*, with Thomas Ross as the head of the company, was passed at the Olympic last week, and the play is still running on prosperously.

Manager Will Wright, of the Gay Hussars, at the Chicago Opera House, who was the manager of *Madame X* at that theatre during its memorable run and was largely responsible for the actual introduction of the drama to the people of this city and others near, is unable to understand how the report got about that *Madame X* was not the success in New York that it was in Chicago. The receipts of the engagement at the New Amsterdam, he says, were larger than in Chicago, and the run was ended early so that it could be resumed early at the same theatre. *Madame Sherry* has been mentioned as the opening attraction at the New Amsterdam, but Mr. Wright says it is to be the other *Madame*.

Miss Patry, which Mr. Savage still seems to think will succeed in New York, will open the Liberty Theatre's next season there, with the same cast as at the Chicago Opera House. Mr. Wright announces, except the handsome Miss Brown, who will be in William Gillette's company.

J. E. Milner, whose banker, in *The Fortune Hunter*, is one of its truest characters, will be in Mr. Gillette's company next season.

Manager M. H. Singer, of the Princess, appears of record as the managing director of the Illinois Hippodrome company. This news is not as interesting as it looks, for the Hippodrome is not to be downtown. The location is northwest, at Milwaukee Avenue and Cleaver Street, where Europeans are more numerous than native Americans. A large building, formerly used by a street railway, is to be remodeled for vaudeville, to cost 1,500.

Frank Durant, who was in a local hospital for several weeks critically ill, is out again, ready to grasp hands or any passing opportunity to act.

Fred Van Henselaer, the well built, good-looking, genial young man who adds his old Knickerbocker name to the cast of William Morris' now established success, *My Cinderella Girl*, at the Whitney Opera House, is busy with plans to furnish Chicago a downtown stock company of the distinction of the Empire, of New York, during seasons when Mr. Van H. was wearing knickerbockers. The project is not new to him. He has been thinking about it for several years. There is no doubt that Chicago wants a brilliant stock and there is no doubt that Mr. Van H. wants to fill the want. Maybe both wants can be satisfied after this cruel war is over between the theatrical combinations.

Mrs. Annie Yeamans certainly has engaged the hearts of theatregoers in this city. As she said in the course of her "stunts," using the noun she used in her speech of gratitude to the audience there is no more Echo. The Studebaker having closed suddenly, she is free to accept William Morris' prompt invitation to tomorrow at the American Music Hall. A great round of applause was the audience's tribute when she first appeared from the wings. She told a few jokes, then gave imitations of herself on the stage fifty years ago, dancing friskily after the manner of those days. This was enjoyed immensely, as she followed it with "March, the Mulligan Guards," of the days of Harrigan and Hart. Another hit. In her brief speech she remarked with tones of deepest sincerity that the audience must know how much it meant to her not to be forgotten.

Robert Gleckler, who has been the leading man at the Criterion for a season, playing successfully in a wide variety of dramas, from *Cinderella* to *The Devil*, has been engaged for the Farms Theatre stock, Toledo, for the Summer.

Caste was produced under the direction of J. H. Gilmour by pupils of the Chicago Musical College School of Acting at the Ziegfeld last week with surprisingly good results, considering the small number of rehearsals. The cast was strengthened with Mabel Turner as Esther. She was the diamond medal student of the school of acting last year. She is the leading woman of the current production of *Aristocracy* at the Ziegfeld.

William Norris is still looming large at the Whitney as a Summer idol, and *My Cinderella Girl* will be there till October. Mr. Norris has for many seasons been a popular attraction here, for women especially, and they enjoy the bit of romance and plentiful run. *My Cinderella Girl* is so much that they spread the fame of the piece rapidly. There are a number of good new songs. Adele Oswald, who used to be in the Land of Nod company at the Chicago Opera House, has joined Mr. Norris' company. She sings well, but an interpolation of her featured song in the comedietta at the Olympic would be popular.

The revival of *Aristocracy* by the Ziegfeld Theatre company recalls interesting history. It was produced originally in 1892, the last of the brilliant plays which Bronson Howard gave the American stage, beginning with *Saratoga* in 1870. The Banker's Daughter, produced in 1878 by A. M. Palmer at the Union Square, was probably the most popular of the plays, at least of the earlier ones. The leading people who appeared in it were adapted so thoroughly to their parts—Sara Jewett, Maud Harrison and the others—who were worshiped on the stage in that day. *Aristocracy* followed twenty-two years later, closely after *Shenandoah*. Bronson Howard's career as a writer for the American stage was a brilliant one, but it remains to be seen whether a possible revival of his plays would succeed in this day and generation. Good houses are the rule at the Ziegfeld, and *Aristocracy* can hardly be called among the best of the plays. But the clever Ziegfeld company does good work with it, and it is at least good stock work for an ambitious company. J. H. Gilmour was not in the cast early last week, his place being taken by Carlton King, who was excellent.

It appears from police interference lately that Chicago has an idea that first class theatres should be first class; also that an exhibition of a disease, if not perverted, condition of nerves and brain is not necessarily entertaining.

Arthur Jerome Eddy's story of "John Ganton & Co.," dramatised by J. Hartley Manners, is the attraction at the National Theatre, Sixty-third and Halsted, this week. The stock yards at Forty-third and Halsted are the scene of the play.

James Bradbury was out of the cast of *Is Matrimony a Failure?* at Powers' for several days last week on account of illness.

The Grand Opera House is dark for a few weeks, the engagement of Lulu's Husbands having closed Saturday.

Numerous changes among the near-downtown theatres of the West Side are in prospect. The Academy, which was closed Saturday for the Summer, will not be a stock theatre next season, but a vaudeville theatre, offering the bills which would have been seen at the Haymarket. The Academy stock company will be transferred to the Bijou, and the season there will begin July 15. The Haymarket will take the place of the Great Northern Theatre in the booking of plays of popular price in Chicago. This means that after many years of vaudeville it will go back to its former condition, which it had at the outset, of traveling attractions. William Roche, who has been manager of the Academy and Bijou many years, will add the Haymarket to his cares, and thus succeed Charles Marvin as the West Side multi-manager of Chicago. The Star Theatre, which has been devoted to vaudeville since it was opened a few seasons ago, will probably be a stock theatre next season. George Klimt and Frank Gassolo will have the stock company at the Bijou, also at the Criterion, which will reopen about Aug. 1.

Rehearsals are to begin to-day at the Ziegfeld for the production of *The Girl in the Kimono*. Julian Mitchell is to have charge. Sidney Stone, who has been playing the Earl in *Aristocracy*, has been engaged for a similar part in *The Girl in the Kimono*.

Thomas Hoyer, after a number of seasons in well-known productions, has gone into vaudeville with a little comedy of his own. At the Star during the closing week Mr. Hoyer and company made a good impression.

Manager U. J. Herrmann, of the Cort Theatre, authorizes a declaration of independence. He says that the Cort is receiving bookings from both factions in the war for control of the theatres of the country, although John Cort, the head of the independents, is one of the chief owners of the theatre named after him.

There will be a meeting of the Middle-West Managers' Association at the Lexington Hotel, this city, July 11.

Owing to police objection, *Alma*, Where Do You Live? will not be played at the Illinois following Ethel Barrymore in Mid-Channel. The theatre is likely to be dark for a while, joining the Studebaker and Grand Opera House in this regard. The Superintendent of Police and the city censor are quoted in the *Evening Journal* as saying that they have had enough of immoral plays; that the police are driving off the streets such characters as are conspicuously represented in certain recent dramas. The story of *Alma*, as told by the police, is that of a young man whose father leaves him a fortune if he does not fall a victim to temptation. *Alma* tempts him.

Ralph Kettering, who was press representative of Charles Marvin's string of houses

and the Klimt Gassolo stocks, is in charge of White City publicity for the Summer.

Baby Mine, with Margaret Mayo and Otis Harlan, will open the Summer season at the Princess next Wednesday night.

Charles Balsar and Ben Johnson, who used to be associated in The Players at the Bush Temple in the seasons when it won its reputation, left a record of fine achievement here as members of the New Theatre company.

The bills this week: Lyric, *The Lottery Man*; Princess, *Baby Mine*; Whitney, *My Cinderella Girl*; Olympic, *The Fortune Hunter*; Garrick, *Mary Manning*; McVicker's, grand opera in English; Colonial, *Mme. Sherry*; Chicago Opera House, *The Gay Hussars*; Cort, *Billy*; Illinois, *Ethel Barrymore*; Powers, *Is Matrimony a Failure?*; National, *Great John Ganton*; Alhambra, *Shadow of the Gallows*. OTIS COLAUX.

AMUSEMENTS IN BOSTON

The Theatrical Vacation Has Begun, but There Are Many Summer Enterprises—Current Bills and Prospects—Managers Enjoy an Outing.

(Special to The Mirror.)

BOSTON, June 8.—Boston's vacation, theatrically speaking, certainly has come. Two more of the houses have closed for the Summer, the Hollis and the Shubert, and if the weather ever gets mild and attractive the open air places will have their full popularity. Of the plays in town this week dramatists will certainly not get rich from royalties, for standard works are revived all around for the changes of bill.

For instance, at the Majestic the first announcement had been that Charlotte Hunt would put on a new play called *That Girl* and show herself more along comedy lines than anything that had been given thus far by her stock company. Evidently the fascinations of the all-star revival of *Caste in New York* had their effect upon her, and she decided to give the Robertsonian comedy herself with the full strength of her forces. It had not been played here since John Hare's last visit and before that Horace Lewis was seen as Eccles at the Castle Square.

John Craig, too, gives an old-timer instead of the work which he had first scheduled for this week. Held by the Benny was to have been given an elaborate presentation with Howell Hansel back again at the Castle Square for a special week, but it was found that William Gillette was anxious to save the exclusive rights for it for next season in his farewell tour. Fortunately nobody claims exclusive privileges over *The Rivals* and with the players on hand for special engagement with Mr. Craig, the revival was just as successful in every way.

The Aborn Opera Company, comic section, if you please, also goes back for an old favorite and does *The Mikado* in elaborate shape at the Back Bay opera house, where business is of even better quantity and quality since the transfer to works of lighter vein. It looks as if Boston would have quite enough of *The Mikado* this Summer, for it is also announced to be the first work of the comic opera season of the Castle Square, and the all-star cast may come here from the New York Casino after its stay there, but that is decidedly problematical.

The *Girl in the Taxi* is at the opening of its fifth week at the Tremont, where business is quite as large as ever since the opening of the engagement. There has been a minor change of cast for Malvina Longfellow has joined the company to take the character of *Madame Irma* in the second act, and she gives it with excellent effect.

At the Park William Hodge's stay in *The Man from Home* keeps on without interruption, and Alice Johnson and some of the other members of the cast who had planned to go to Europe for their Summer vacation are wondering if they will see nothing but Washington Street instead of the Bois de Boulogne and Oberammergau, which they had planned to visit. Meantime Mr. Hodge is attractively located at his Summer home in Cohasset.

For the bill at Keith's the chief feature is *Madame Chung*, a Japanese dancer who comes here under the direction of Lois Fuller. A special invitation audience saw her first appearance last evening.

The Mesmeric Circle heads the vaudeville list at the American Music Hall, where the scale of prices has been cut decidedly for the Summer.

The stock company at the Casino gives double burlesques this week and a special olio.

Barnum and Bailey certainly owned the town last week. The patronage was something tremendous and at times the crowds were so great that the arena was filled with spectators and the crowds in the rings made it quite impossible for *Desperado* to make his leap as the finale to the big show. It was an excellent circus in every way.

Double innovations in the line of mid-summer entertainment in Boston are to be tried this year, for each baseball ground is going to have a hippodrome exhibition with afternoon performances when the home nine is not on the grounds. The American grounds, where Al Levering, of the Boston, will have Al Strassman as his chief lieutenant, will be the first to try the innovation.

Charlotte Hunt will make *Romeo and Juliet* her first Shakespearean production at

the Majestic, and for this two special engagements will be Howard Gould and Mark Price.

There is going to be a new theatre at Bass Point this Summer, opening June 11 with *Said Pasha* as the first production.

The Prosecutor had a week at the Hollis with Emmett Corrigan and Orin Johnson in the principal characters, and the house will now be closed until the early Autumn.

For the first four weeks of the comic opera season at the Castle Square the list of works will be *The Mikado*, *Rip Van Winkle*, *The Bohemian Girl*, and *The Daughter of the Regiment*.

Vincent T. Featherston, treasurer of the Hollis, will not go to Kennebunkport, Me., as has been his custom in previous Summers, for he is to have a responsible position in the validating agency of the railroad offices for the conventions in Boston for this Summer.

It was announced that Jim the Penman would come to the Shubert with its all-star cast, but the plans had to be changed, as several of the principals had other positive arrangements made.

There is trouble at Revere, for the authorities have raised the prices of licenses for the amusement places at that resort and the managers are up in arms, but no action has been taken.

Lindsay Morrison, who has been at a hospital in Cambridge recuperating from his recent surgical operation, has recovered sufficiently to return to Boston, and he is gaining steadily. It is now reported that the American will have a dramatic stock company after all for the remainder of the Summer season.

Paragon Park opens 17 for the Summer and the novelties in the bill will be *Speedy*, the Stanleys, La Dida Venus, Demon, and Arora.

Theodore H. Bauer, the press representative of the Back Bay Opera House, sailed for two months in Europe with Henry Russell, who was given quite a demonstration on his departure upon the *Sealand*.

Charles J. S. Miller brought a bill in equity in the Supreme Court last week against Joseph E. Howard to restrain him from disposing of any of his rights in *The Goddess of Liberty*. He claims to have bought a half interest in the production for \$4,000, and now he wants the partnership dissolved and his money returned. A temporary injunction was issued.

The members of the Association of Theatre Managers of Boston had a pleasant outing last week. First they took an automobile ride along the North Shore, after which they had dinner at Ferncroft Inn. President John B. Schoeffel and all the other managers in town were present and enjoyed the day.

JAY BENTON.

BALTIMORE.

The Aborn Opera Company—Work of the Page Stock Company—Notes of Theatres.

BALTIMORE, June 8.—The Aborn Comic Opera company opened at Ford's to-night in *Mile Modiste*, with the entire original production used by Fritz Scheff. The company made an excellent impression and the opera was much enjoyed by an audience which completely filled the house. Robin Hood will be heard next week.

The Page Stock company, with Robert T. Haines, is seen at the Auditorium for their seventh and farewell week in *The Circus Girl*. Mabel Rowland was especially engaged for the title-role, and she, together with Julia Booth and Mr. Haines, did excellent work.

J. K. Murray appeared as Count Arnheim in *The Bohemian Girl* at Ford's the latter part of last week. The first half of the week the character was sung by William Schuster.

Frank Brown, Jr., son of ex-Governor Brown, appeared at the Auditorium in *Caste* last week. A large theatre party, including a number of theatrical people, attended the initial performance, and Mr. Brown's bow to his audience was returned by cheers, cabbage and other vegetables.

J. K. Murray, of the Aborn Opera company, is writing an opera which he hopes to present next Fall. HAROLD HUTCHESON.

PHILADELPHIA PLAYHOUSE NEWS

Echegaray's Spanish Drama, What Women Say, in an English Version—Death of James Swartz, Author of Dad's Girl—Mayor Will Suppress Immoral Plays.

(Special to The Mirror.)

PHILADELPHIA, June 6.—Mayor Heyburn evidently believes in the old saying, "Better late than never." Hereafter immoral and indecent plays are to be barred from Philadelphia, according to the Mayor, and with this object in view he will call a meeting of local theatrical managers and theatre owners before issuing the licenses for their houses for next season. Violation of his edict, he says, will result in the prompt closing of the offending theatre or an elimination of all vicious or suggestive points in the condemned play. The Mayor also favors a movement to eliminate suggestive theatrical posters and to minimize the billboard display. The latter matter has already been turned over to the Department of Public Safety and hereafter billboards cannot any longer be neglected or used for lewd displays of any kind.

What Women Say was presented for the first time on any stage last week by the Walnut Street Theatre Stock company. It was written by Frank Howe, Jr., who in adapting it from the Spanish of Jose Echegaray was assisted by Dr. D. L. de Medina, of this city. In its present form the play made only a mild impression, though it has suggestions of dramatic strength and situations that momentarily hold the interest and promise much that never develops, owing to the lack of lucidness in the unfolding of the rather sketchy narrative. The dialogue is much too "talky," the pathetic scenes convey a sense of insincerity, and the climaxes suggest possibilities of power which they do not convincingly develop. With a more careful welding of links, which now seem to be broken, a pruning of the dialogue, and the smoothing out of rough places, doubtless due to the haste of a first performance, What Women Say may yet be made into an effective and moving drama. Eugene Blair struggled through the part of Lillian Travers, but it was a task hardly worthy of her efforts. William J. Kelly did his best as the indolent artist, while Mabel Montgomery gave an admirable portrayal of Helen Lamb. Emily Lytton was successful as Mrs. Constant and Ruby Hoffman did notably well as Jane Mallory, a flashy young married woman. Other members of the company in the cast were J. David Herblin, John C. Hodden, Frank T. Charlton, Grace Sinclair, and Harry P. Fischer.

That the old-time favorite, East Lynne, has lost none of its popularity was clearly proven by the attendance last week, when the Orpheum Players produced it at the Chestnut Street Theatre. The performance was highly creditable in every particular. It is in such characters as Lady Isabel that Marion Barney is seen at her best, and her portrayal of the erring wife left nothing to be desired. Wilson Melrose acted naturally and with effect as Archibald Carlyle, while Leah Winslow was well suited to the part of Barbara Hare. Ada Boshell was genuinely funny as the peppery Miss Corney, and George D. Parker did some clever work as Sir Francis Levison, as did Peter Lang as Lord Mount Severn. Edward Middleton as Mr. Dill, Edith Wallis as Joyce, J. Boyd Pearson as Richard Hare, Ernest Sinclair as Wilson, and John J. Geary as the constable completed a most efficient and well-balanced cast. This week, in the Rector's Garden.

Johnny Eckhardt has been selected to succeed Edward Shayne as manager of the Gayety. Eckhardt made a paying proposition of the old Arch Street Theatre when he managed that house several years ago for Charles E. Blaney.

Both of the Shubert houses in this city (Lyric and Adelphi) are now closed for the season, the long and successful run of The Midnight Sons at the Lyric having been brought to an end Saturday night. The Adelphi closed several weeks ago. Manager Walter Sanford leaves for New York next Wednesday and hopes to sail for Europe a few days thereafter. After two months' rest abroad he will return to Philadelphia and begin the redecoration of the Adelphi. Some slight changes in the Lyric are also planned, which when completed will give additional comfort to the patrons of that playhouse.

He Fell in Love With His Wife, the new character comedy, by Edith Ellis, based upon E. P. Roe's story of the same name, will be produced at the Walnut on Nov. 14, by Gus Bothern and Roger Campbell.

Mrs. Fannie S. Miller, wife of W. W. Miller, a prominent local theatrical manager, died at Atlantic City last Friday evening.

George W. Forepaugh, a brother of the late Adam Forepaugh, the famous showman, died Saturday at his home in this city of apoplexy, aged 82 years. Many years ago he was associated with his son in the opening of Forepaugh's Theatre on North Eighth Street, Philadelphia.

The Philopatrian Players, a local theatrical organization, will give seven performances this week of The Dictator at the Broad. John F. Skelley will appear in William Collier's former role of Brooke Travers. James J. Skelley is stage director, a position which he has filled with the Philopatrians for nearly two decades.

The Cadmen (N. J.) Theatre will be un-

der a new management next season. A lease was signed last week by William B. M. Callum, representing the Broadway Amusement Company of Camden, of which P. F. Nash, of the United Booking Company of New York, is president. The new lessees will take possession to-day, and the theatre will be opened late in August or early in September.

Bern Wadswell, a performer at the "Big Hip," fell from a ladder at the show Friday night and fractured his left shoulder.

Edward James Swartz, editor of the Evening Telegraph, of this city, died last Friday. Mr. Swartz was also a playwright with a number of dramatic successes to his credit. Among his produced plays are A Square Man, 1882; Dad's Girl, 1883; Princess Chuck, 1884; The Governess, 1888; Our Angel, 1889; The Kafir Diamond, 1890; The Envoy, 1891; Bossett's Fairy, 1893; The Clipper, 1894, and The Syndicate, 1894.

Application was made last week for a charter for the Metropolitan Opera House Company of Philadelphia. The names in the application are W. Lyman Biddle, J. Gardner Cassatt, Thomas DeWitt Cuyler, Rudolph Ellis, George H. Fraser, Clement A. Grison, Alfred C. Harrison, James McKean, J. Franklin McFadden, Henry Pratt McKean, Clement B. Nowbold, Edgar Scott, Edward T. Stotesbury, Charlemagne Tower, Alexander Van Rensselaer, Charlton Yarnall, Otto H. Kahn, Clarence H. Mackay and William K. Vanderbilt. The company is composed of the syndicate which recently purchased Oscar Hammerstein's opera interests in Philadelphia and New York.

JAMES D. SLADE.

WASHINGTON.

Five Performances of Opera—The Columbian Players—The Greet Company—Gossip.

WASHINGTON, June 6.—From the excellence of the grand opera presentation given during the past week at the National Theatre by the Aborn Grand Opera company, from the instantaneous success, the three weeks' musical extension of the season will prove altogether inadequate to satisfy patrons who have demonstrated by a large attendance and enthusiastic approval their admiration of the productions offered in the double half-weekly attraction of Il Trovatore and Aida. One of the most capable and artistic of grand opera companies interpreted Verdi's masterpieces. Double casts participated in both of the presentations, each of the more exacting roles being assigned to alternate performances to two different artists. The list included Jane Abercrombie and Paula Brandie, prima donna soprano; Fritz von Busing and Mildred Rogers, contraltos; J. K. Murray and Charles H. Bowers, baritones; Eugenio Battani and Paul Blyden, tenors; Alexander Bevan, basso, and Alice Everman, soprano, with a powerful chorus, large in numbers. This week's double offering includes Carmen for the first half of the week, concluding with Faust, commencing to a big matinee audience with Fritz von Busing achieving a distinct success in the title-role of Bizet's picturesque and dramatic work. There was no Monday night performance, the theatre being engaged for that night for other purposes, an engagement made before the coming of the grand opera company was arranged. For the third and farewell week Lucia di Lammermoor and Martha will be the presentations.

The presentation of The College Widow by the Columbian Players at the Columbia Theatre during the past week was a success from every point of view. Houses again crowded to the limit attested the appreciation tendered this popular stock company and the perfect interpretation given this most amusing of plays. The play was given with four brand new sets from the brush of George Rex Wilson. Strong individual successes were scored by Julia Dean as Jane Witherspoon, the college widow; Phyllis Sherwood as Flora Wiggins, Florence Huntington as Bessie Tanner, Emmeline Melville as Mrs. Primly Dassel, Everett Butterfield as "Stubby" Talmadge, Stanley James as Hiram Balton, Gaston Bell as Bob Hicks, Joseph H. Hasleton as Elam Hicks, Frank Shannon as Silent Murphy, Joseph Redmond as Matty McGowan, Edwin H. Curtis as President Witherspoon, William H. Sullivan as Jack Larabee, and Paul McAllister as Billy Bolton. Although numerous requests were made for a second week's continuation, the present week's bill is devoted to the presentation of The Road to Yesterday, a comedy of fantasy by B. M. Dix and E. G. Sutherland, a crowded house witnessing the very excellent opening performance, which was a benefit for the endowment fund of the Washington College of Law. Next week, Salome Jane.

The season at the Belasco Theatre with the Ben Greet Players continues with success. The bill of the week included, by request, Romeo and Juliet Monday and Tuesday, when a change was made to A Pair of Spectacles, preceded by A Creature of Impulse, giving away Thursday night, as an opener, to Preston Gibson's new one-act play, Derelicts. The Tempest was given for the Shakespearean students' matinee Friday, a noteworthy presentation in which

the Greet company excelled. This week The Little Minister is the bill, with Violet Vivian in the role of Lady Babbie. Next week David Garrick and The School for Scandal.

Preston Gibson's one-act play, Derelicts, a two-character curtain raiser of controlling interest, admirably presented by the Greet company, with Dallas Anderson as William Wadsworth and Ethel Van der Vene as Kathleen Carlton. The story tells of the lives of a man and a woman, sunk to the lowest level; the man is a drunken outcast, the woman not above his level. They meet, when the man has screwed his courage to the shooting point, ready to end the ceaseless battle. The woman comes in to his existence again, in a discovery to find the source of a water flow entering her apartment below, evincing in the man a convincing degree of interest, that induces the telling of his life's story, the turning point of which is the betrayal of the girl he loved. Discovering that he is the man who has been the cause of her own downfall, and that she is the victim, her pity instantly turns to hate, and with suffering, shame and the past continually pictured before her, she huris herself upon the restless man. She seizes the pistol, with which he was about to shoot himself, and attempts herself to wreak vengeance in his killing, when the plaintive call of a child, his child, and hers, from the apartment beneath, stays her hand, a new life, with new love, again bringing them together to begin life anew.

Open air performances of As You Like It and Twelfth Night, the former Thursday evening, June 16, and the latter Friday afternoon, June 17, at 4.30, will be given in the White House grounds by the Coburn Players for the benefit of the Playgrounds Fund. The Coburn Players is the organization which gave a pageant in honor of President Taft during a former visit to Gloucester, Mass.

Plympton B. Chase, the lessee of the new theatre to be erected by the Riggs Realty Company at Fifteenth and G streets, opposite the Treasury Department, placed on record last week a lease from the company for that portion of the premises which itemizes an auditorium to seat 1,938 people, a lobby, vault space under G Street and office rooms connected with private stairways with the lobby. The building is to be completed Aug. 1, 1912, the lease beginning then for a term of twenty years at a rental of \$40,000 per year.

JOHN T. WARDE.

SALT LAKE CITY.

Two Weeks' Record of Good Business Here—Leila Davis Joins Mack-Leone Stock.

The only offering of the week May 21-28 at the Salt Lake was the local opera co. of Provo, under the leadership of Professor Lund, presenting Maritana afternoon and evening 21 to packed houses. While the acting was amateur, the voices were all excellent—splendid types of our mountain songsters. Audiences were pleased and enthusiastic. Faye Louise as Maritana was especially charming in both voice and manner. The members of the co. are selected from the pupils of the Brigham Young Academy, of Provo. May Robson in Aunt Mary drew large audiences and pleased everybody 26-28. Faye Cusick, Grace Morse, Jack Storey, Paul Decker, Arthur Deering, John McMahon, and Nina Saville were each good. William Collier in A Lucky Star 2-4.

At the Colonial Bonita in Wine, Woman and Song surprised us all at this season of the year by doing good business all the week. The co. is exceptionally good. Lew Hearn, James Mullin, David De Witt Jones, Arthur Mayer, Ida May, Mamie Walker, and a good-looking lot of chorus girls and boys all helped to draw, and audiences were well pleased. During the week Bonita took all the girls out for a ride in a flock of automobiles.

At the Colonial St. Elmo, with Charles E. Gunn in the title-role, assisted by Gerda Nelson, Chris Lyton did a good bit as the old colored servant and Louise Brownell was forceful as the wicked cousin. Fair to good audiences entire week. Della M. Clark in The White Squaw week of 29.

At the Daniels the Mack-Leone Stock co. presented Facing the Music entire week to good business. For their closing week they presented Pretty Peggy to fair business. Maude Leone as Peg Woffington was entirely bright and charming. Rosa Roma as Polly was very good. Willard Mack, Fred Moore, and Will Clawson were each satisfactory. Leila Davis, a new member of the co., a Utah girl who has been away for several years and now visiting at home, proved a surprise to her many friends. She has great virility, good voice and physique and is graceful. She was warmly welcomed and will remain with the co. as long as her visit lasts. The Mack-Leone co. will rest one week and then open a Summer engagement of seven weeks at the Orpheum, beginning 5 and presenting for the opening week Cameo Kirby.

The Grand did good business at the 10-cent prices now prevailing, presenting Rip Van Winkle entire week. Luke Cosgrove gave a clever performance of Rip and was surrounded by a good co. Manager Jensen's little daughter did a sweet bit as Rip's child in the first act.

At the Mission Kelly and Wentworth were clever and popular in their wee bit of human nature sketch, The Village Lock-up. The Schiavony Troupe of acrobats were very fine. The act of Miss Ella, where she catches and holds up a man on each of her unstretched arms, was one of the most sensational and expert acts ever seen here.

The Orpheum had the Apache Dancers,

and in opposition to this was the humorous, clean and entertaining bit of Swedish dialect given by Emily Green and co., A Minnesota Romance. Nonette, the violinist, and Steiling and Revell were each popular. Closing week a splendid bill was given, the headliners being Margaret Harney and a bunch of pretty girls in a lively skit called The Leading Lady. Ralph Lynn and Ed Coleman assisted them in making a lot of good fun. Roy Barnes and Bessie Crawford had a clever sketch, which called forth much applause. Charles F. Semon, the Narrow Feller, was popular.

At the Mission the Alexanderoff Troupe of dancing Russians was the best offering. L. A. Street, the rubber ball manipulator, and the Tossing Lanelles were each popular.

Leila Davis, a prominent Utah actress, who has spent the past ten years in the East, is at home for a visit, and has been at once engaged for heavy parts with the Mack-Leone Stock co. C. E. Johnson.

PITTSBURGH.

Notes of the Closing Season—Current Attractions—An Interesting Table.

PITTSBURGH, June 6.—On the coming Saturday night the Lyceum will end a season of forty consecutive weeks, and all during this period the attendance has averaged large. The Adolf Philipp company is presenting in German, Almas, We Wobst Du, the current week. At this house on last Thursday afternoon The Sixth Commandment was acted by the Three Weeks company, and is a play of an unpleasant theme and of no value to stage literature.

The Harry Davis Stock company is now at the Grand (having been transferred from the Duquesne on last Monday, opening with Aristocracy, and the attendance has been large. The Middleman is this week's bill, and underlined are Why Smith Left Home and The School for Scandal.

The Cincinnati German Stock company will offer Der Herr Senator on Tuesday night and Minna Von Bernheim and Tante Regina on Wednesday matinee and night, respectively, at the Alvin.

Lyman H. Howe's Travel Festival will begin its annual season at the Nixon on next Monday for an indefinite run.

Joseph Woodburn has become a member of the Davis Stock company, at the Grand, and is remembered as a player in the old stock company's days at this playhouse.

On last Thursday evening Calvary Protestant Episcopal Church, in this city, was the scene of a pretty and impressive wedding, when Fedora Wolf, daughter of Emil O. Wolf, the well-known conductor of the Nixon Theatre orchestra, was married to Victor Saudek, the first flute player of the Pittsburgh Orchestra, and among the numerous guests were many prominent local theatrical people. Miss Wolf played in her father's orchestra and is an accomplished violinist.

The following is a summary of the different classes of attractions presented during the last season at the Nixon, Alvin, and Lyceum:

| | Nixon | Alvin | Lyceum |
|---------------------|-------|-------|--------|
| Dramas | 9 | 7 | 8 |
| Comedy dramas | 3 | 3 | 3 |
| Comedies and farces | 6 | 7 | 10 |
| Melodramas | 4 | 3 | 11 |
| Musical comedies | 11 | 3 | 8 |
| Comic operas | 13 | 3 | 3 |
| Grand operas | 3 | 3 | 3 |
| Extravaganzas | 3 | 1 | 1 |
| Minstrels | 1 | 2 | 3 |
| Repetoire-dramatic | 1 | 2 | 3 |
| Magical | 3 | 3 | 3 |
| Miscellaneous | 1 | 3 | 3 |
| Total weeks | 41 | 38 | 40 |

The Nixon season opened Aug. 16 and closed May 28; the Alvin season opened Aug. 30 and closed May 21; the Lyceum season opened Sept. 5 and closed June 11.

Owing to the strong competition among these theatres the offerings were the best seen in this city, as a whole, in recent years.

ALBERT S. L. HAWES.

CINCINNATI.

The Morning After, the Park Stock Company's Offering—Summer Amusements.

CINCINNATI, June 8.—The Morning After, a comedy adapted from the German, is being presented by the Park Stock company at the Lagoon 4-11. Herschel Mayall appears as Sam Selwyn. Others in the cast are Edna Ellsmere, Philip Gwin, Master Freddie Woods, and Frank Mattison.

The programme at the Hippodrome includes Powers' performing elephants, the Donnedi Troupe of Australian acrobats and trick bicycle riders, Donegan Sisters, roller skaters; the Marvelous Mells from the London Hippodrome, Land and O'Donnell, and Bohrer's Hippodrome Band.

The first season's business at the Empress closed 4, and this playhouse started on its Summer season of advanced motion pictures 6. Well-known singers have been engaged to sing the illustrated songs. Last week's vaudeville bill was one of the best this theatre had this season and drew large crowds.

Concy Island has a fine vaudeville bill this week, including Les Valadons, Woods and Hulton, the Bennington Brothers, and Sherer and Newkirk in a musical act in which Sherer uses washboards and boots for a violin bow. Miss Newkirk is a Cincinnati girl and has not appeared in her home city for fifteen years.

The Columbia, Walnut Street, and Olympic theatres in Cincinnati, the Mary Anderson and Hopkins' theatres in Louisville, and the Grand Opera House in Indianapolis are now under the control of George B. Cox, of this city.

A. J. McNAMARA.

THE ACTORS' SOCIETY

THE ANNUAL MEETING OF THE SOCIETY
OCCURS THURSDAY.

The Election of Directors Also Comes This
Week—Frank C. Burton Engaged for His
Third Season in Paid in Full—Third
Degree Companies Close.



Salva, Chicago.

Frank C. Burton, whose picture appears above, having played two seasons in Paid in Full, has been re-engaged for the part of Captain Williams. The picture shows Mr. Burton in the part which is so well known and so well liked by theatregoers wherever Paid in Full has appeared. During the season of 1910-11 Paid in Full will tour the United States and Canada, playing the principal cities. Mr. Burton is eminently fitted for the part. He has had a long and varied stage experience. In fact, he has spent his entire life on the stage. His first engagement was with Lawrence Marsden in A Wife's Honor. Following this he supported Madame Modjeska as Istar in Canille. Later he was with Fanny Davenport in most of her noted successes. He is one who hardly knows what it is to be without an engagement. His experience also covers a long period of stock and repertoire engagements, during which he played such parts as Bill Sykes in Oliver Twist, Jacques Frochart in The Two Orphans, Hanley in The Social Highwayman, the Count de Carolac in The Bachelor's Daughter, and Matthew in The Belle. Mr. Burton is a native of Brooklyn.

The Third Degree, company A, closed last week in Chicago, and Ralph Deimore, Helen Ware, William Wray, and Earl Williams have returned to New York after a long successful season. Company C of The Third Degree has also closed, which has brought Mr. and Mrs. George Seybold and Charles Malla back to New York. Their season has been equally successful and pleasant.

Adelaide French is in the city, having just finished a most successful tour of the South as a featured member with Paul Gilmore in The Mummy and the Humming Bird. The company will spend a few days in New York and she will then leave for Canada to play an all Summer touring engagement. Miss French is well known and popular in Canada, having played leading support to Robert Mantell through that section.

Menifree Johnstone, who this season has been playing with Robert Edison, has been re-engaged for next season by Henry H. Harris.

Dora Booth has been engaged by the Shuberts for The City, opening about Sept. 1.

The regular annual meeting of the Actors' Society will be held at the Actors' Society Building, 133 West Forty-fifth Street, Thursday, June 9, at 11 A.M. All members who are in town or vicinity should attend. The election will occur at that meeting.

The eighth of June, Wednesday, the regular election of directors will take place. The polls will be open from 10 A.M. till 5 P.M. All members in good standing are entitled to a vote. The official list of nominees is as follows:

Thomas A. Wise, W. D. Stone, Edwards Davis, George Stuart Christie, Ralph Deimore, Sheridan Black, Nellie Callahan, Mary Shaw, Herman Hirschberg, Oscar Magle, Dora Davidson, Edward Locke, Roy Clements, Sam Cull, F. F. Mackay, Fredrick R. Seaton, Harold Hartnell, Julia Williams, W. H. Lyden, George Herbolt, Charles Steadman, Lincoln Plumer, Henry W. Pemberton, William F. Haddock, Russell Bennett, Lionel Adams, Elsie B. Masters, James J. Ryan, and George Henry Treder.

The result of this election will be announced at the annual meeting on the following day.

KANSAS CITY.

Strong Attraction at the Willis Wood—Big Advance Sale at the Shubert.

The Willis Wood closed its season the week of May 30 in a veritable blaze of glory, as the attraction, Mrs. Pike in Becky Sharp, proved one of the strongest offerings of the local theatrical year. Although Kansas City has seen Mrs. Pike annually for a number of years, singularly enough Becky Sharp has not been among her offerings. Therefore, although a revival, Kansas City theatregoers viewed it for the first time. The verdict, however, was thoroughly in accord with those that have gone before, both the star and her supporting players being most enthusiastically received. Mrs. Pike played the title role in her accustomed artistic style, giving it an evenness and modulation that was most convincing. She was repeatedly applauded after each act, calling for the raising of the curtain several times. As the Marquis of Steyne Holbrook Blinn made much of a striking role, quite a departure from his previous appearance here in the part of the thief in Salvation Nell, Robert V. Ferguson, Wilfred Buckland, Henry Stephenson, Sheldon Lewis, Edward Mackey, Alice John, and Florine Arnold deserve special praise for well played parts, while the many minor characters were also well cared for. The production was attractively staged and costumed.

The Shubert will have the final dramatic offering of the 1909-1910 season when the New Theatre co. plays there the week of 7. The repertoire to be given here will include The School for Scandal, Strife, The Winter's Tale, Twelfth Night, and The Nigger. A line nearly a block long was waiting to buy tickets when the box office opened 30 and capacity audiences will doubtless greet the players at every performance.

Instead of their annual minstrel the local lodge of Elks put on a real musical comedy this year, with results far beyond the fondest expectations. The offering was called The Inside Inn and is by Joe Bren, a local musician and composer, who has done a number of clever things along this line before, but never on quite so large a scale. The production was made at the Grand Theatre for three nights beginning 30 and played to capacity audiences. A co. numbering sixty people was required, among which were many clever entertainers. Among the principals were Carl Mueller, Courtney Cooper, Clifford W. Lyon, Harold Powell, Clifford W. Chandler, and Bill Keres, all of whom scored heavily. The musical numbers were, of course, the features and were enthusiastically applauded.

D. KERRY CAMPBELL.

LOUISVILLE.

Creditable Work of the Rober-Blenden Players—News of the Week and Gossip.

The Rober-Blenden Stock co., at the Masonic, presented Romeo and Juliet in a highly creditable manner May 30-31. The Juliet of Katherine Rober and the Mercutio of Blenden were pleasingly artistic renderings of the famous Shakespearean roles. Special scenery was prepared and the week was an enjoyable one. Roxanna's Clam will be the Rober-Blenden offering week commencing 6.

The Pirates of Penzance was put on in an excellent manner by amateurs at McCauley's 31, 1, drawing large audiences and realizing a neat sum for a worthy charity.

The moving pictures and straight vaudeville attractions at the Avenue, Gayety, and Hopkins are proving profitable at those houses and the season will probably be continued throughout the Summer.

George E. Tilden, a Louisville actor and a friend of Ed O. Hiley, is arranging a benefit for the latter, a veteran player and playwright, now in ill health. Hiley's melodrama, Molly Darling, will be presented. The beneficiary is an unfortunate, bright, deserving man. He was connected with Hal Reid, Walter C. Matthews, Kathleen Kerrigan, now Mrs. Clay Clement, and many other stage celebrities.

It is said that F. Ray Comstock, of New York, has leased the Masonic and will open season Sept. 5, Labor Day. It is given out that Manager Shaw will retire from the management of the house and be superseded by a man from the East, not yet named.

The Aviation Meet at Churchill Downs 18, 19, promises to be a big success. Glenn Curtiss, C. K. Hamilton, and other notable "air birds" will take part.

Madison Cawein, the poet, one of Louisville's national characters, has published a volume of poems embracing four plays: The Shadow Garden, The Home of Fear, The Witch, and Cabaret, the latter a tragedy. While these plays are more properly for the reading closet than the acting stage, it is probable an opening will be sought for the tragedy and an effort made to have it produced in the East during the coming season.

CHARLES D. CLARKE.

BUFFALO.

Maude Fealy and James Durkin Drew Capacity Houses—Season Closed at the Garden.

Henrietta Crossman's Sham was ably supported by Jessie Bonstelle and her co. at the Star May 30-4.

Maude Fealy, James Durkin and co. drew capacity business to the Teck 30-4, when Haffes was the play offered.

Lyman H. Howe's U. S. War Game was well patronized at the Lyric 30-4.

The Garden closes its season 4 with Queen of the Jardin de Paris, which attraction was well received 30-4.

Victor Calvert is in town for a few days.

P. T. O'CONNOR.

SAN FRANCISCO.

The Squaw Man Drew Big Business at the Alcazar—Hartman's Strong Company.

What Every Woman Knows was well portrayed by Maude Adams at the Columbia, and her engagement continued in the same play for week ending May 29, after which comes William Collier, who has many friends and admirers here.

Maude Adams is personally superintending all preparation necessary for staging As You Like It at the Greek Theatre 31. The Alcazar revived The Squaw Man evening 24, with a very large audience present to witness that stirring drama. Lander Stevens had the title role, while Miss Vaughan played Diana, much to the entertainment of the audience. Evelyn Vaughn began the last week of her engagement at the Alcazar June 6 as Trixie, and she was ably supported by Louis Bonnell as the Laird, Will Walling as Tuffy, and William Garwood as Little Billie. The performance was excellent and the applause given the star was more than flattering. When Miss Vaughn leaves our city she will carry with her our best wishes for her continued success. She has been a universal favorite, not only as a player but as a member of our social gatherings. The patrons of the Alcazar unwillingly permit her to leave.

Hartman brought a strong co. to the Princess, which attracted a capacity house to see Woodland evening 23. From beginning to end the play was amusing, and the co. consisted of Robert Leonard, Oliver Le Noir, Walter De Leon, George Poultnery, Jack Martin, Joseph Fogarty, Josie Hart, Myrtle Dingwell, Florence Wadsworth, Maria Golden, Annie Pinky, and Carmen Phillips. George Washington, Jr., on evening May 30, with Ferris Hartman as the star. The play and players pleased very well. Commencing 5, matinee, The Mayor of Tokio will be produced.

It is said that the Princess has made a contract with John Cort giving him the privilege of that house for a period of one year, in which will be housed all of John Cort's attractions.

The Bayway, which is owned by Mr. Cort, will be given over to the use of the Shuberts.

Melbourne Macdowell and Virginia Treecott were well received in the one-act comedy, The Sheriff and the Widow, at the Chutes.

A club composed of architects gave a minstrel performance 28 at Commandery Hall and much amusement was afforded by the local hits on the "pencil directors."

James Post and his wife and her sister are in one co., and Annie Ashley, with her husband, Mr. Barton, are all at the American this week. James Post's wife is a sister of Annie Ashley. It is a sort of a family reunion of the Ashleys.

A. T. BARNETT.

NEWARK.

Aborn Brothers Close a Successful Season at the Newark—Columbia Stock Company.

The Aborn Grand Opera co. began the final week of its very prosperous engagement at the Newark May 30, by presenting Martha for three nights and Sigisette the other three nights. Every seat was taken and many standing. The Aborn Brothers have established themselves as producers of grand opera and will be more than welcomed in Newark next season. It has kept many of the patrons guessing how they could put on the operas they have at popular prices. The Aborn Comic Opera co. will begin its sixth annual Summer season at Olympic Park 6 by presenting Robin Hood with many of the old-time favorites in the cast, such as Phil Branson, George Frothingham, Forrest Huff, Blanche Morrison, Bernice Mershon, Harry Horstman, and dainty little Agnes Finlay, Huntington May, and Tillie Sallinger. Mile. Modiste follows, then Princess Chic and King Dodo.

The Columbia Stock co. broke all records May 30-4 by presenting The House of a Thousand Candles, giving smooth and spirited performances. Lorne Elwyn gave a very commendable portrayal of the young Glenarm. Margaret Keene, who has won the hearts of the patrons, was charming as Marion Devereux. Her emotional scenes were very effective. Lone Bright was delightful as Gladys Armstrong. Milton Boye captured his audiences as Larry Donovan. James A. Marcus as Morgan, Eugene Fraser as Pickering, Mr. Kelsey was excellent. The best piece of acting was done by Carroll Daly in the role of Bates, the butler. This actor possesses genuine histrionic talent and a strong artistic instinct. Camille is booked for 6 and the advance sale is large.

GEORGE S. APPLEGATE.

OMAHA.

Otis Skinner's Hearty Reception at the Brandeis—Good Business at the Boyd.

Otis Skinner in Your Humble Servant was the notable offering at the Brandeis for two performances May 25. The house was crowded and Mr. Skinner and his capable co. met with a hearty reception. The Alaskan 30-31 was well received, but business was not very good. Several of the songs were catchy and the stage setting was quite realistic. The snowball song was a pleasing innovation. Margaret Anglin 2-4. Jacob Adler 7, 8. Mrs. Pike 10, 11.

Business continues excellent at the Boyd, where the Woodward Stock co., headed by Eva Lang, is making a good impression this week in Sham. The Rose of the Rancho 5-12.

At the Gayety the Roccia Stock co. is drawing a series of good sized audiences with St. Elmo as the bill for the present week.

Miss Cromette, who is a member of the Otis Skinner co., renewed her acquaintance with her many Omaha friends, this having been her former home. She was delightfully entertained at the residence of Mary Wallace. To Miss Cromette is due the credit of originating the Oratorical Department of the Omaha Woman's Club.

There is a run on the Omaha Library for copies of "Vanity Fair." Mrs. Pike's advance manager having announced two performances of Becky Sharp.

JOHN A. BINGWALT.

SPRINGFIELD, MASS.

The Hunter-Bradford Players More Popular Than Ever—Rogers Barker Won Approval.

The Hunter-Bradford Players' second week at the Court Square proved even more satisfying than the first. Mrs. Pike's success, The New York Idea, being the play. Jane Marbury was secured to play Mrs. Karasaka and made the role very effective in spite of the distinguished comparison. Never having had the part nor even seen the play, and with less than a week's study and rehearsal, she really did a wonderful piece of work. Frederick Tilden played Jack Karasaka with distinction, and Thomas Mills as the Englishman, Grace Barbour as Vida Phillimore, and Burke Clarke as the Judge scored. The College Widow week June 6-11.

The County Chairman was the popular comedy selection of the Poll Stock company for week May 30-June 4, and the large audience showed that they enjoyed it. Rogers Barker, the new leading man, won prompt approval as Tildford Wheeler, and Wanda Howard played Lucy Rigby pleasingly. Harold Kennedy furnished the comedy and the colored character, Samaras Livingstone, cleverly. William Stuart, Hugh Gibson, and W. G. Townsend were also features. Going home, that has never been played in Springfield, is the bill June 6-11.

The duties of Ray Crandall, of the Hunter-Bradford force, calling him away from here frequently, he has placed George Edward Stacy, of this city, now home from his season's work in advance of William H. Crane, in charge of the local business management of the company.

EDWIN DWIGHT.

MINNEAPOLIS.

Albert Morrison Fulfilled All Expectations—Three Excellent Stock Companies Here.

The opening week of the Grace Hayward Stock company at the Metropolitan was given over to The Marriage of William Ashe. The company lent excellent support. Albert Morrison, the new leading man, doing especially good work. The others had little opportunity but did well. The company included Frank Dennithorne, Joseph Greene, Erville Alderson, Frank Tobin, Pete Raymond, Marvin Hughes, Myrtle Gayetty, Mary Redding, Marie Worth, Agnes Biall, Ada Nevil, and Nana Sullivan. The play was beautifully staged. Brewster's Millions will follow.

The Lyric Stock company scored another success with The County Chairman, W. C. Massen in Maclyn Arbuckle's old role carrying off most of the honors. Corliss Giles and Frances Nelson lent good support, and capable work was done by Jane Meredith, Helen Wilton, Mabel Acker, Louise Farnum, Ben MacQuarrie, W. H. Tooker, Wayne Arey, and Bert Walter. The Sword of the King follows.

An excellent production of Thelma was given by the stock company at the Bijou. Anne Bronough, Gladys Montague, Walter Seymour, and George Kennedy scored heavily. Next week, East Lynne, with Gertrude Dallas as the tearful Lady Isabel.

CARLTON W. MILES.

ST. PAUL.

Henrietta Crossman, in Anti-Matrimony, Well Received—Neill Stock Company.

Henrietta Crossman appeared at the Metropolitan May 29-June 1 in one of the best comedies we have seen this season, Anti-Matrimony. The play was clever and affords Miss Crossman an excellent opportunity to show her ability. Gordon Johnston and Elizabeth Baker were excellent in their parts. On account of the late season only fair business was to be had. Jacob P. Adler and his company June 4-6 in four repertoire offerings, as follows: God's Punishment, The Stranger, and The Wildman.

The Neill company gave a very fine performance of The Commanding Officer at the Grand, which was the first time it has been presented in St. Paul. The stock company continues to draw a good attendance and the work of its various members cannot be too highly commended. Next week, The Three of Us.

GLENN A. MORTON.

PROVIDENCE.

Florence Smythe as Pamela Gordon Pleased Patrons of Keith's—Personal Mention.

Girls was the current attraction at Keith's May 30-4, and proved a most pleasing farce. The play is brimming over with humor and the theme develops some very amusing situations. Florence Smythe made her first appearance with the co. and carried the leading role of Pamela Gordon in a most appealing manner. Miss Scott and Bomier and Messrs. Hawley and Mortimer also shared honors with convincing work. The Prisoner of Zenda 6-11.

H. F. HYLAND.

Eyes Exposed to Artificial Light Become Red, Weak, Weary, Inflamed and Irritated. Marine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

THE CANADIAN OUTLOOK

THEATRICAL POLITICS A DISTURBING FACTOR, BUT BIG RESULTS ARE PROMISED.

Bookings Are Late and Anxiety Is Apparent—Closing of the Dominion Theatres for the Season—A Number of Summer Enterprises—Robson Black's Gossip.

(Special Correspondence to The Mirror.)

TORONTO, June 4.—The revolutionary state of theatrical interests in New York has exerted a very disturbing effect throughout this country. Bookings were never so far behind. For the big Ontario circuit controlled by A. J. Small not more than one-third of the attractions usually booked at this date for next season have been listed. This causes a certain amount of anxiety, for although the small theatres use syndicate attractions, and confidence in the ultimate favorable turn of affairs is not wanting, the incident has a certain unbalancing effect all round.

The calendar has at last brought the closing time for Toronto theatres. The Princess closed May 28 at the conclusion of a rather poor week with Lillian Russell in *The First Night*, despite the existence of a big race meet. The Princess has enjoyed a bright season with Syndicate attractions, and Manager O. B. Sheppard goes presently to his fine summer place on the shores of Lake Simcoe.

Shen's vaudeville house on Yonge Street, which for many years has been a popular family theatre, drawing an unbroken line of good business for a long season, put up the shutters on Saturday night for the last time. Next August they will open at the corner of Richmond and Victoria in a handsome new building.

Vancouver is a good town—for good attractions. Only the clean article, however, can hope for business, as has been proved over and over again, for the benefit of some and the loss of many more. This season was informed by a Vancouver correspondent that Manager Hackett, of the Vancouver Opera House, contemplates building a new house in the interests of the Shuberts. The Vancouver papers welcome the introduction of a new factor in the field.

Down through the East of Canada, particularly the maritime provinces, the heyday of the summer stock company has arrived. That territory seems to lend itself to the production of innumerable stock plays, a good many of them hasty speculations, but they are mostly able to make some money by short jumps. A curious engagement recently was that of *The Climax*, which played the one bill six nights and matinees in Halifax, Nova Scotia, which has a population of only about 50,000.

The Percy Haswell Players inaugurate a summer season of dramatic stock at the Royal Alexandra Theatre here to-day. Elaborate publicity has been showered upon it and society interest is already stimulated. The success of this venture is problematical, owing to the successive failures of excellent dramatic and musical stock companies which anchored in other years at this same playhouse.

Sothern and Marlowe closed their season here on Saturday night. The week was splendid in business and overflowing with artistic joy to Torontonians. You cannot improve on the listening ability or the keenly appreciative mental attitude of a big audience in Toronto. Any good actor—but no bad one—will vouch faithfully for that. The repertoire was *Romeo and Juliet*, *The Merchant of Venice*, *As You Like It*, *The Taming of the Shrew*, *Hamlet*, and *Twelfth Night*. To condense words to the degree of bluntness, during the first three plays enumerated Miss Marlowe struck home with Juliet and Rosalind, but sadly violated the court scene of *The Merchant*. With similar unevenness, Mr. Sothern fascinated by the beauty of his *Romeo*, but turned the tables in both *Jaques* and *Shylock*. Frederick Lewis Mercutio was in many respects the rare jewel of the week.

A curiously interesting contrast is offered in the May returns of Ontario theatres, over which circuit Billie Burke in *Mrs. Dot* and Lillian Russell in *The First Night* traveled about two weeks apart. Miss Burke, with only a faint reputation as yet in Canada, took capacity business, while Miss Russell, an annual favorite here, showed only a small average on her week of jumps.

The George B. Howard company closed their Vancouver engagement on Saturday with a week's repertoire of *The Man from Mexico*, *Pathe and the Boys*, *Other People's Money*, and *Charley's Aunt*, good old-time bills that drew coast business. Grace George filled one night at the Vancouver Opera House May 28 in *A Woman's Way*.

Al. H. Wilson, after four weeks of street class (often capacity) business at the Grand Opera House, at prices from one dollar down, closed for the season on Saturday night and left for Buffalo to visit his people. Gertrude Perry, formerly of Beverly, took Mr. Wilson's leads during the final two weeks.

A rumor is prevalent in Montreal that the Sparrow Amusement Company are negotiating to take over the new Princess Theatre in that city for the benefit of Klaw and Erlanger, making it a syndicate house. The present Klaw and Erlanger theatre is His Majesty's, which many have argued lies too far from the theatrical hub.

Ralph Edmunds, manager of the San

Carlo Opera company, which played the week of May 23 at the Royal Alexandra to shockingly bad business, has, however, arisen in his optimism and through the columns of a local paper has announced a plan for "five weeks of annual grand opera in Toronto."

There has been secretly carried on during the past several months in Toronto a wholesale onslaught against the dishonest billing agent and assistants, who have been discovered selling passes belonging to several of the theatres on quite a wholesale plan. Scores of detached admissions have not been accounted for by window billing or other favors. As a result a great many dismissals have been made.

Scarboro Beach, a big summer park which opened on May 24 with every augury of success, has been under a dismal cloud of chilly weather almost ever since. Thousands of dollars have been spent on brightening the resort and a good summer promises. Meanwhile scores of workmen are rushing to completion Hamilton's Point Park, which went up in flames last summer.

One might now fittingly chant the "Amen" to the 1909-10 season. Whatever luck it has brought elsewhere, it is certain that no wolf whines around any local door. Money has been made all through the country, managers are mostly singing tenor, and the public and the "tired business men" up here are taking such an interest in the New York theatrical warfare that they don't know the difference between the syndicate and the naval reserve.

Just watch Canada next season!

ROBSON BLACK.

PORTLAND, ORE.

Grace George Found Ready Favor Here—Good Work by Baker Stock Company.

A Woman's Way, one of the wildest comedies of the season, was the attraction at the Bungalow for four performances and played to fair business. The play had the additional charm of possessing Grace George for its leading woman, and her success as a comedienne was almost flawless in her Portland appearance. The co. supporting Miss George was uniformly good, and especially deserving of mention was Carolyn Kenyon as the dashing widow; Jewel Power, a Portland girl, as Nellie Livingston, and Jack Standing as Oliver Whitney.

Fra Diavolo was the production offered by the National Opera co. at the Portland week May 15, which ends the Portland engagement of this co. The story was well told, with excellent musical description. Alda Hemmi appeared to advantage as Zerlina, the innkeeper's daughter and star character, where her solo and ensemble work won spontaneous applause and floral gifts. Others of the cast deserving special mention were James Stevens as the Fra, and Patsy Rippe as the brigand captain. George Kunkle and Frank Prelach appeared to advantage. Business was good.

Baker Stock co. gave the best performance of its present summer season in *Under Southern Skies*. It opened 22 at the Baker. This was the first stock production of the play here and so pleasing did it prove to patrons that it is evident the play will last for several seasons in stock, in addition to the long successful road record it has had.

The week belonged distinctly to Frances Slosson, who gave a most delightful and charming portrayal of Grace George's old role of Lella Crofton. Her successful portrayal of the different lights and shades of this simple emotional role has thoroughly established Miss Slosson as a leading woman of high class. Franklin Underwood also gave an excellent portrayal of Burleigh Mavor. John W. Sherman also made the best impression since his opening in the heavy role of Steve Daubrey. This is the first straight heavy Mr. Sherman has had. Margaret Duffet and Dan Bruce were very pleasing in the light comedy roles and Benjamin Horning was a positive pleasure as Major Crofton. One of the brightest spots in the whole production was Lillian Andrews' portrayal of the very dark character of Aunt Doshy. A whole article could be written about her wonderfully clever portrayal of this role. Ralph Lee was effective as Uncle Tom, while Nell Fransen, Olivia Ireland, William Dilla, Leo Lindhart, and Earl Dwire in the lesser important parts deserve good mention. The production scenically was a credit to any stock co. in the land, and a large number of extra people added greatly to the pictures. The Prisoner of Zenda 26. Iselta Jewel joins the co., opening in *Mercy Mary Ann* 5.

Edward Cook is in town representing the Klaw and Erlanger forces and announces the building of the fifty-seventh theatre that has been announced this season.

JOHN F. LOGAN.

DENVER.

William Collier and May Robson at the Broadway—Opening of Elitch's Gardens.

William Collier in *A Lucky Star* played to capacity houses at the Broadway May 23-29. The co. is very good and the play well staged. May Robson in *The Rejuvenation of Aunt Mary* 30-5. Margaret Anglin in *The Awakening of Helen Ritchie* 6-12. The Red Mill played to large houses at the Tabor 22-28. The Gingerbread Man 29-4 is the last of this season's big musical attractions.

The Promoters opened to a large audience at the Casino 28 and a good co. was very much in evidence.

The theatre season will open 5 at Elitch's Gardens with *The Marriage of Kitty*.

MART ALKIRE BELL.

INDIANAPOLIS.

Enthusiastic Praise for Selene Johnson and Robert Lowe—The Week's Record.

George Arvine and Associate Players put on *Three Weeks at the Park* May 30-4, with Louise Dunbar and Thomas Chatterton in the leading roles. Mr. Arvine was out of the cast, enjoying his first rest since the opening of the co. nine weeks ago. Uncle Tom's Cabin 6-11.

Great interest centered in the opening of the All Star Stock co. at the Murat afternoon 30, when one of the largest audiences that has assembled in the theatre since the opening of the house in February witnessed the first performance of the co. in *When We Were Twenty-one*. It was a splendid and finished performance—one of the best ever given here by a stock co. The co. is made up of well-known, capable people, from whom much can be expected. The roles, from the leading ones down to those of less importance, were handled in a thoroughly satisfactory manner. Too much cannot be said in praise of the admirable work of Selene Johnson as Phyllis and Robert Lowe as Carewe. Leslie Kenyon as Waddles supplied the comedy and with William H. Sams as the soldier man and Thomas McGrane as the doctor completed an interesting "trinity." Olive Temple was seen to advantage as the fiery Harry S. Northrup was excellent as David Hirsch. John Crosney Davidson played the difficult role of the Imp with fair success. The other parts were well acted by Clara Reynolds Smith as Mrs. Ericson, Bernard Fairfax as Lord Dungleigh, and Harry Mainhall as Hughie Hermon. Craig Randall played the maid. Manager B. J. Kelly is receiving congratulations from all sides for the excellence of the co. he has assembled for the summer season. Old Heidelberg 6-11.

At the Grand Lucille Spinney and Ainsworth Arnold, great favorites as leading woman and man of the late Forepaugh Stock co., made their second appearance this season at this house in a new sketch, *Two Black Sheep*, written for them by Anthony Holton and put on here for the first time. The dual roles of the husband and his race track brother and the wife and her business actress sister afforded Mr. Arnold and Miss Spinney many laughable lines and funny situations that they carried off with much success. Carl Goo was a good looking Buttons, who sang a song in a pleasing way. The playlet received every sign of encouragement and approval and flowers were handed over the footlights at every performance during the week. The artistic act of Augusta Glone, a great favorite here, scored the usual big success. Flanagan and Edwards were roundly applauded. Marcena, Navarro and Marcena offered an unusually good acrobatic stunt, opening the bill. John Neff and Carrie Starr, Hilda Whitmore, and the Three Great Ernests all pleased.

Two large audiences enjoyed the performance of *If I Were King*, given by a co. made up of local talent at the Murat 27, 28. The production was staged under the direction of S. J. Conner, of the Metropolitan School of Music, and was the annual offering of Indianapolis Lodge No. 56, K. of P.

Charles E. Wright, who has been with his mother, Annie H. Wright, and sister, Mrs. Edmund Gail, and family, for a short time, left for New York, accompanied by his mother. Mr. Wright, who once professed to be his name, forsook the profession for the stage and later made one of the comedy hits in *The Merry Widow* in a part he has played for several seasons past.

PAUL KIRKWOOD.

SPOKANE.

The Auditorium Has Some Good Attractions Booked—Jessie Shirley in a New Sketch.

The Prince of To-night, with Henry Woodruff in the titular role and Ruth Peebles as Virginia, scored nicely in five performances at the Auditorium May 22-26. Walter Damrosch's orchestra and soloists won high praise at a largely attended concert the evening of 26. The Mendelssohn chorus assisted. The soloists were Alexander Sasalavsky, violin; Marcus Kellerman, baritone, and Reed Miller, tenor. Madam Anderson was unable to appear. *The Thief* 3-5. Grace George in *A Woman's Way* 7, 8. Henrietta Crossman 22, 23. Mayde Adams 24, 25. Margaret Anglin in *The Awakening of Helen Ritchie* July 16, 17. William Collier in *A Lucky Star* 25, 26. Mrs. Plake Aug. 8, 9.

Sapho was played to big business at the Spokane by the Lawrence co. 22-28. Jane Vivian Kelton had the title role, the Jean being D. S. Lawrence. Alf. T. Layne scored as Uncle Cesar. The ballroom scene was finely staged. *The Lost Trail* is underlined for week of 29-4. Mr. York will present *As You Like It* in one of the city parks for a week the latter part of July or early in August. Seventy-five people will be in the cast, with members of the Lawrence co. in the leading roles. The playhouse will be renovated while the co. is absent.

Rumors are current that Klaw and Erlanger have representatives in the Northwest with a view to building a string of playhouses of their own to complete their cross-country circuit. The Klaw and Erlanger people are non-committal and will not discuss their plans. On the other hand, the greatest interest attaches to the visit of J. J. Shubert on an extended tour of the Pacific Coast. He will also come to Spokane, where he will remain some time. However the right comes out, Spokane is

sure to be the winner, as both sides concede that the Northwest is too good a financial field to desert. The success of Jessie Shirley, formerly owner and leading woman of the Shirley Stock co., which established an American record for a continuous run at the Auditorium, is arranging to appear in a sketch called *The Cheat*, on the Orpheum Circuit. Miss Shirley will be assisted by George McQuarrie, who is now playing in stock on the coast. The third player is to be selected.

Evelyn Buntin, specialty artiste and Salome dancer, formerly with the San Francisco Opera co., and Charlotte Harrington, who was in the choruses of *Babes in Toyland* and *The Girl from the U. S. A.*, are in Spokane, awaiting funds from home to take them to Chicago. They say that Manager Cameron, of the Unique Theatre, induced them to come to Spokane under false pretenses. He listed his house with one agency in Chicago as the Grand Opera House, they say. Cameron, who was recently summoned before the Mayor and the Board of Police Commissioners for giving objectionable performances, denied the charges by the two stranded players.

Charles Hale, formerly a "living skeleton" with Kinglings, was gathered in by the police a few days ago for creating a disturbance and attacking a husky lumberjack. Hale explained that his system is saturated with gases from Halley's comet, adding that unless he clutches something or somebody with both hands he will ascend into blue space. Sentence was suspended.

Zoe Shoop, formerly treasurer of the Spokane, has been appointed treasurer of the American Music Hall, now under construction in Spokane, of which Charles H. Muchman is manager. Mr. Shoop has been on the Pacific Coast for several months.

R. A. Willson, superintendent of the Washington Water Power Co., announces that there will be a free gate at Natatorium Park until further notice. Bowen's American band and orchestra, the dance pavilion, the chutes, the natatorium and the side attractions are the features. Twenty thousand persons were on the ground the opening day, 21.

Robert H. Coagrove, manager of the Spokane Interstate Fair, Oct. 3-8, announces that the Shriners will have a special day this year. A big parade depicting the travelers crossing the hot sands of the Spokane oasis in search of dry farming will be one of the distinctive features of the occasion. The fifth Dry Farming Congress will have its international exposition in connection with the fair this year.

W. A. McCann.

SEATTLE.

A Thriller at the Grand—Come See Here to Good Advantage.

At the Moore The Thief, May 23-28, was presented by a capable co. before audiences averaging fair business. In the cast were Edna Shannon, Eleanor Jennings, Herbert Kelcey, Edward Mawson, Leonard Ide, Arthur Lawrence, and M. Johns. The Lincoln High School Amusement Co. gave a creditably presentation of *The Co-ed* 21 before a large audience. Grace George in *A Woman's Way* 29-4.

Dorothy Norton in *Widow Jones* 23-28 amused and entertained small and medium houses at the Grand. In the cast were Ruth Verney, Cora Munson, Oscar Walsh, F. Conger, J. Russell, and others. Dark 29-4.

At the Seattle the offering of the Russell and Drew Stock co. was *The James Boys in Missouri* 22-28, which was replete with thrilling situations and hair-breadth escapes. The attendance averaged good business. Claire Sinclair, Anita Allen, Eva Earle French, Tru Boardman, Edward Kellie, Charles Connors, and others made the most of their respective parts. Chinatown Charlie 29-4.

Under Two Flags 23-28, at the Loia, was presented in a manner that evoked the hearty applause of medium and large audiences. Allison May as Cigarette gave a unique delineation and displayed her skill and cleverness to the best advantage. Raymond Whitaker, William Morris, Fred Clarke, F. C. Huebner, and others contributed to the success of the performance. Wormwood 29-4.

The attendance at the theatres was slim on the evening of 23, because a magnificent lunar eclipse and Halley's comet was viewed by many from advantageous points under ideal atmospheric conditions, affording in combination a unique and impressive spectacle.

BENJAMIN F. MANNING.

CLEVELAND.

The Hermits' Offering Earned Praise—News of the Stock Companies.

The Hermits' offering at the Euclid Avenue Opera House May 30-4 was the best one presented by this popular club. It is replete with good singing and dancing and is entitled *The Hermits at Happy Hollow*.

The Holden co. revived *Ten Nights in a Barroom* at the Cleveland 30-4.

The stock co. at the Colonial presented Brown's in Town 30-4. Billy 6-11.

WILLIAM CHASTON.

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AROUND VARIOUS CIRCUITS

ENCOURAGING OUTLOOK CONTINUES THROUGH THE SOUTH AND SOUTHWEST.

Affiliation of Charles Klein with the Independent Bookings for Next Season Through Burt's and the American Theatrical Exchange Offices

American Theatrical Exchange.

W. M. Hinton, who controls the Overhill Circuit of theatres, enjoyed his visit in town last week, and was well pleased with the list of independent bookings for Oklahoma. He left for home Friday, June 3.

The movement of independence of Southern managers on this circuit is encouraging, as it will give them as much as sixty more attractions, and with two theatres at New Orleans, La., playing the Shubert, Lieber, Brady, Dan Archer and other attractions, the independents will reap the benefit.

Recent bookings over this circuit are: De Wolf Hopper, Arnold Daly, Louis Mann, all-star cast of the Mikado, James K. Hackett, Going Some, The Lottery Man, Wright Limerick in The Shepherd King, The Taming Point, The Mid-summer Night's Dream, The Gentleman from Mississippi, and The Chocolate Soldier. All of these attractions are booked in the Southern States and Oklahoma.

C. A. Burt's Southern Circuit, Inc.

C. M. Davis, manager of the Opera House at Washington, Ga., advises that he has remodeled this theatre and has placed it on this circuit.

C. C. Gamble, proprietor of the Opera House at Hickory, N. C., advises that he has assumed the management and will remodel his theatre this coming summer.

Mr. Burt has just received word from several managers represented by this office that they are delighted with the class of attractions booked at their theatre for the coming season. Prospects for good business all through the southeastern territory this coming season are better than ever, and this past week has proved one of great activity for bookings through the Southern territory.

J. K. Vetter, manager of Dan Culp company, is looking this attraction over this circuit.

Charles A. Burt is booking The Yankee Doodle Boy through the Southeastern and Southwestern territory for next season.

Arthur B. Hickox has commissioned C. A. Burt to book throughout the United States and Canada, Moose Traveling Minstrels, Inc., and will play all towns where a Moose lodge has been installed. Mr. Hickox writes as follows: "Remember we are not decorated with spangles, nor do we carry \$10,000 worth of scenery and plain 1000 artists count them," but what we have will compare with any minstrel show that will take the road for next season for delivering the novelty as well as the genuine minstrel organization."

L. Goldsmith, manager of the Opera House at Piedmont, N. C., has renewed his contract with this office. Piedmont is one of the best Saturday night towns for business in the South.

J. N. McElwee, manager of the Opera House at Rock Hill, S. C., has decided to pay more attention to his Opera House. At the same time he will not neglect his grocery store, and promises big results for traveling combinations that play his theatre this coming season.

Charles Browning has succeeded C. W. Heuser as manager of the Opera House at Wytheville, Va.

J. J. Coleman's Circuit.

F. Carney has leased the Crescent Theatre at Shelbyville, Ky., from Hartford and Glascock and will manage the theatre for next season.

National Theatre Owners' Association.

The National Theatre Owners' Association, of which John Cort is president, has almost completely accomplished the purpose the directors had in mind when the organization was formed one month ago, that of opening the doors of every combination theatre in the country to all meritorious attractions desiring time.

One of the most important incidents in the affiliation with the independents of one of America's greatest playwrights, Charles Klein, author of The Auctioneer, The Music Master, The Lion and the Mouse and The Third Degree. Mr. Klein has entered into a five years' agreement with John Cort, E. V. Giroux and others, giving his exclusive services as author and directing manager in the production of all plays produced by the Independent Producing Company, whether of Mr. Klein's authorship or not; also to furnish at least one of his own plays each year during the life of the contract. Likewise the contract has been signed between Mr. Walter is to produce for them three of his plays: For Rent, The Guerrillas and The Cheaters. Augustus Thomas, Cleveland Moffatt and George Broadhurst will also write for independent producers.

Prominent players who have signed contracts within the last few days with William A. Brady are Arnold Daly, Guy Bates Post, James K. Hackett, Henry E. Dixey, Andrew Mack, Virginia Harned and Amelia Bingham.

M. Rein's Circuit.

The three stock companies which are playing Utica, Troy and Syracuse, N. Y., on this circuit, are reported as doing exceptionally good business.

SAMUEL FRENCH.

Among the modern plays now available for stock and repertoire through this well-known house are four of Frederick Paulding's successful plays. The Woman's Hour, with its excellent part for Ingenua lead, performed all last season by Nancy Boyer, and the season previously by Adelaide Thurston, with great success; Trooper Billie, with an excellent part for a songstress; Two Men and a Girl, one of the most successful plays ever written for a stock company, only one act being required, and the highly successful problem play, The Great Question.

FRANCIS MOREY DRAMATIC AGENCY, INC.

Several stock companies have already signed through the Francis Morey Dramatic Agency for Eleanore Girardot as stock star, touring in Charles's Aunt and Stuart Robinson, Jr., in The Hourglass. The latter well-known young actor will go out next year under the Morey management, and included in the cast will be three

players originally with the late Stuart Robinson. In order to close the estate of the late actor, Mr. Morey states that all the plays are for sale with the exception of The Hourglass.

LETTER LIST.

Members of the profession are invited to use this MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers included.

WOMEN.

Abbott, Marion, Mrs. S. Anderson, Babe Adams, Rosa Alarcon, W. M. Atwell, Bradford, Edith, Audrey Burton, Mora Belmont, Gertrude Barrett, May Beveridge, Marion Bern, Sophie Brandt, Elsie Boland, Edith R. Black, Marie Baxter, Mabel Berrey, Corinne Bailey, Caine, Georgia, Adelle Cummings, Susan Chinnell, Maggie Cline, Rachel Cuthbert, Edna A. Croft, Mrs. Mrs. Hugh Cameron, Josephine Carter, Alma Chester, Ethel Clifton, Frances Comstock, Anna Christensen, Neil Claire, Dorothy Catter, Blanche Craig, Deliss, Jane, Nina Davitt, Lucille De Menda, Virginia Drew, Beth Deussmore, Mrs. C. Edw. Dudley, Elizabeth Drew, Edwards, Paula, Mrs. Harry English, Foster, Florence, Janet Finley, Estelle Francesca, Ida Fitzhugh, Frances Fairfield, Gale, Louise, Mrs. T. S. Ginn, Phyllis Gilmore, May Goshard, Virginia Gill, Hilda Gilbert, Marie Grimes, Emilia Gordon, Frances Gibson, Henric, Frances, Margaret Hagen, Grace Haasard, Nina Herbert, Georgia Harvey, Christine Hilton, Cora Hall, Jane A. Hood, Jane F. Hood, Jennings, E., Harriet Jansen, Nora F. Johnson, Keeney, Leathe, Kathrine Kaefer, Virginia Kline, Doris Keane, Winifred King, Lennon, Mae, Willy Landerer, Phyllis Lorraine, Alice Lloyd, A. Loftus, Emalie Loring, Rosabelle Lewis, Clara A. Lamb, Louise Langdon, Lola Lieb, M. Longfellow, May Labey, Earla Lamont, Lillian Le Roy, Jennie Lamont, Isabel P. Lewis, Sidney Lucas, Elsie Lerch, Dorothy La Mar, Madeline Lack, Lillian Lawson, Lillian Leary, Lynn, Mary, L. D. Mitchell, George D. Mendon, Wynne Matthews, A. Florence Martin, Roberts B. Matthews, Florence Malone, Helen Mansfield, Mary Martin, Nora May, Sarah McVicker, P. H. McEwen, Angela McCaull, S. M. Mrs. Fred, Charlotte Nilsson, Gertrude Nickerson, Florence Nelson, Ormond, Gene, P. G. Olney, Paige, Avie, Natalie Perry, Sarah Padden, Mrs. Willard Perry, Berenice Parker, Roschard, Lilli, Ida Raymond, Madge C. Richardson, L. Bernice, Ernie Robinson, Nan Ryan, Mrs. Frank Raymond, Bonnie Rogers, Dallas Romans, Anita Roth, Mrs. H. J. Riddings, Starr, Sylvia, Jessie Stoner, Maud C. Shaw, Vida C. Sidney, Hermane Stuart, Lucetta Shaw, Carmeen Sloane, Mrs. Frank Smith, Clara Schrader, Norma Seymour, Margareta Sylvia, Mrs. Stevenson, Terry, Florence, Grace Turner, Sue Talmage, Verne, Ruth, Eva Van Osten, May Vokes, Wilson, Essie, Cora Williams, Mrs. M. Wagner, Helene Wesley, Edna West, Amanda Wellington, Evelyn Westbrook, Helene Wilson, Cora Witherspoon, Zimner, Virginia.

MEN.

Adams, Fred J. B. A. Armstrong, Harry Armer, Alexander and Scott, Barney, A. L. Geo. N. Barnum, Francis Byrne, Billy Burns, Frank G. Baker, T. E. Brown, Rich'd. Buhler, Sam Brellin, G. M. Brown, W. S. Bates, Jos. Bingham, Robt. Barton, Harry Barker, Murray Bernart, Hiron L. Blyden, Hy A. Burkhardt, Wood Ballard, Andrew M. Buckley, Fred L. Brech, Maurice E. Briere, Byron Bidwell, Claus Bogel, Jas. A. Boshell, Conrad, Chas. J. Jos. Cusack, F. A. Church, Harry Carlson, E. E. Campbell, David E. Conley, Fred S. Cutler, Geo. Carney, Jos. Conyers, Jno. Charles, F. P. Cavanagh, Harry N. Collins, Walter V. Corle, M. L. Clark, Frank A. Connor, Edw. F. Cole, Edw. J. Cane, Will Crockett, Harold Clairmont, M. A. Carpenter, Will M. Chapman, Jas. A. Crogan, Duffer, Harry, H. C. Dittmas, Harry Driscoll, Theo. N. Dancet, Edw. Dillon, Harry Doner, Jess Dandy, Dave Doran, Adrian C. D'Arcy, Bert De Vos, Geo. W. Dear, Edmendorf, Wm. C., Warren B. Emerson, Carl Edwards, W. E. Evans, Farrington, P. Edw. M. Faver, Cass Freeborn, Chas. A. Fones, Jno. P. Folger, Edwin Fowler, Bob Forrest, T. Daniel Frawley, Hal Frost, Gardner, Geo. L., Frank Gilmour, Bill Gaunt, Chas. Grayson, Geo. L. Goura, Rich'd. Gordon, Jno. Griffith, N. B. Garney, Geo. Germane, J. Frank Glendon, Hannon, Jas. Geo. W. Herbert, S. B. Harvey, Frank C. Harris, F. C. Harriott, Frank J. Hill, Wm. Hartman, R. J. Harvey, Geo. Harper, Joe Hanna, Harold H. A. J. Harvitz, Thurston Hall, Willard Holcomb, W. S. Harkins, Del Henderson, A. Howell, J. E. Hughes, Frank Hall, Edw. Hayes, R. W. Hunt, O. Hooper, Jos. Hollender, Will Harder, Frank Hogan, Laurens H. Hascall, Irving, Sidney, Johnson, Jas. L., Harry B. Jones, Leavitt Janet, Walter Jones, Kane, Robt. F. Miller Kent, Howard Kyle, Loomis, Arthur F., Edw. Lee, Wm. H. Lewis, Lambert, Clarence E. La Fares, Oliver Lee, J. Arthur Loining, Nicolas Loritz, Harry Linton, Edw. Langford, Henry Lee, Albert Livingston, J. R. Lunt, Ralph P. Lewis, F. J. Leonard, Harry Linton, Jas. A. Lorraine, Miller, J. A. Melosette, Burleigh Murray, Jos. Manning, Thos. Jno. Morrison, Cyril Marcus, Nieve Mailey, Danny Mann, Phil Maher, J. Hartley Manners, L. H. Martin, Chas. H. Marks, Dan Maloney, A. E. Morgan, Jas. A. Marcus, Geo. Mansfield, Harry L. Minton, Peter F. Murray, Ernest Maxwell, Frank Milton, Jos. Merrick, Geo. R. Matison, Dennis Muller, Donald McGregor, Roy McLean, Bernard J. McQueen, Joe McKee, C. L. McGee, Frank McEntee, H. A. McFadyen, Miller and Tempest, Newman, Jack, Herman Noble, A. A. Natanson, Bobby Newcomb, Thos. F. Nye, O'Brien, Jno. B., Ernest Otike, Roland Osborn, Geo. Orey, Paul Oliveri, Pussey, Chas., Herman Phillips, A. Homer Potts, Peter Pann, E. B. Platt, Geo. C. Pearce, Geo. Primrose, Harry Parker, W. A. Pare, Robey, H. C., Geo. E. Robinson, Jack Regan, J. E. Rickard, Jos. B. Robinson, Franklin

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REGISTERED MATTER. Jos. B. Redman, Laura Bea Byrth, Jas. Corie, P. A. Demarest, Clara Pauley, Frank Rowan, M. B. Monilton, Franklin Whitman, Ernest Francoini, Sidney McCurdy.

DATES AHEAD.

Received too late for classification.
HENDERSON STOCK: Carroll, Ia., May 30-June 11.
MOREY STOCK (F. A. Murphy, mgr.): Hot Springs, Ark., 6-11, Texarkana, Tex., 13-25.
PAIGE, AVIS (Bates and Shalvey, mgrs.): St. John, N. B., 6-12, Moncton 13, 14, Sackville, N. S., 15, Summerside, P. E. I., 16, Charlottetown 17-18.
WOLFORD STOCK: Hastings, Neb., 6-11, Kearney 13-25.
ZINN'S MUSICAL CO.: Lawton, Okla., 6-17.
BARNES, AL. S.: Moscow, Ida., 10, Spokane, Wash., 13.
DODGE-FISK: Hermidoll, Minn., 7, Fosston 8, Thief River Falls 9, Warren 10, Cavalier, N. D., 11, Grafton 13, Park River 14, Hannah 15, Langdon 16, Lakota 17, Rolla 18.
GENTRY BROS.: Sedalia, Mo., 7, Fort Scott, Kan., 8, Springfield, Mo., 9, Carthage 10, Joplin 11, Webb City 13, Pittsburg, Kan., 14.
HAGENBECK-WALLACE: Lansing, Mich., 7, Grand Rapids 8, Kalamazoo 9, Battle Creek 10, Dowagiac 11.
JONES BROS.: Rumford Falls, Me., 7, Livermore Falls 8, Farmington 9, Brunswick 10, Rockland 11, New Castle 11, New Castle 12, Bath 14, Gardiner 15, Showbang 16, Pittsfield 17, Old Town 18.
PARKER SHOW: Butte, Mont., 7.
SPARKS SHOW: St. Louis, Mo., 11, Platterville, Wis., 13, Dodgeville 14, Lancaster 15, Galena, Ill., 18.
YANKEE ROBINSON: Block River Falls, Wis., 7, Augusta 8, Reye Lake 9, Ladysmith 10, Medford 11, Phillips 13, Rheinbinder 14, Tomahawk 15, Merrill 16, Grand Rapids 17, Kilburn 18.

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NOTES OF VARIOUS ACTIVITIES.

Shortly after its first production, early in the Fall of last year, M. Witmark and Sons secured the publication rights to the musical numbers of The Wizard of Oz, an exceptionally bright and entertaining musical fantasy, which has since become and now remains the feature attraction of the White City in Chicago, where it is being performed at the Phoenix Theatre twice each evening, with matinees on holidays. This is the second successful musical production now enjoying an extended run in Chicago, the music of which is published by the Witmarks. The Sherry is the other. The music of The Wizard of Oz has been highly praised by the daily press, and there is quite a run on the Chicago branch of M. Witmark and Sons for the various numbers in the extravaganza. These include "Tell Me, Pretty One," "Is O'Clock Blind?" (duet), "Gypsy Song," "The Land of Daytime Dreams," "At the Bottom of the Sea," "Gee, I Wish I Could Lose the Girl," "I Wish I Had," "Funny Dreams," "Sing Up," "The Coming of the Moon," "When the Angels Light the Candles in the Sky," and "My Red-Headed Home." Of these the Witmarks report the most popular and the best sellers as being "Tell Me, Pretty One," "Sing Up," "The Coming of the Moon," and "When the Angels Light the Candles in the Sky."

Avie Paige, under the Bates-Shalvey management, has won notable success in Canada for the past ten weeks, playing many return engagements. The company does not close at all this summer. Miss Paige will be seen next season in a new play written by herself, entitled Wedding Bells. The tour is now being booked by Bates and Shalvey.

One of the indirect results of the discussion as to the twenty-five most popular plays now appearing in the American theatre, by the various newspapers and magazines throughout the country, has been the formation of play-readers' clubs, instituted to widen knowledge of plays written since Shakespeare. The MIRROR has been asked from time to time by several secretaries of these newly formed clubs to furnish lists of plays suitable for use in this connection. Owing to the length of such a list it is impracticable to comply with their request, but all inquiries are referred to Saml. French, the well-known play publishing house of 28 Thirtieth Street, New York city, who will send their latest list upon request. Will other secretaries of Play-readers' Clubs please note?

Ray Lord and Sidney Forrester, who have played two successive years on the Interstate Circuit, are enjoying a three weeks' vacation in Biloxi, Miss. They are in good health and will play North during the summer months.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Excuse these tears. "The Spectator" is feeling very much cut up over the sad predicament of a dear friend, the editor of a motion picture trade paper, who has suffered a distressing loss—the base murder of his dearest editorial child. It is not necessary to name the bereaved one. If the reader knows him he will be able to identify him from these few sympathetic remarks. If not, it were just as well to keep his identity concealed, because he is a timid and shrinking individual and will not thank the well-meaning stranger for words of condolence. "The Spectator," however, feels privileged to offer consolation to the afflicted one, and, perhaps, a few words of kindly encouragement, if only in gratitude for the disinterested and covert interest the poor chap has taken in the welfare of THE MIRROR.

Not to string out this funeral dirge too long, let us contemplate for a moment his distressing condition. Imagine a noble and high minded individual, filled with the spirit of independence and a hatred of all tyrants and oppressors. His favorite attitude is with one foot firmly planted on the octopus, one hand aloft holding the torch of liberty and the other hand outstretched in beseeching appeal for funds with which to carry on his noble work, for crusaders must eat, you know, and crusaders must have filthy coin with which to buy paper and ink. By the side of this grand and saintly figure stands the child, the very image of his father, with flowing locks, the countenance of a Christian martyr and the posture of the statue of liberty, for the child embodies, you must understand, the soul of the great liberator's dream. Now into this picture (it is a moving picture, you will perceive) comes a group of conspirators disguised as sons of liberty. They hail the crusader with words of cheer that make his heart swell with pride and his extended hand itch with anticipation—the hand that collects the contributions, not the one holding the torch, for this crusader is a biblical student and is mindful of the injunction relative to the ignorance that should exist between the doings of one's hands. The conspirators approach and the plot thickens. They dig down into their jeans and bring forth gold—or was it checks? At any rate it represents money, possibly stage money. They place the money in the liberator's hand to the amount of \$835, a goodly sum to a hungry crusader, and while the overjoyed recipient is stowing it away they cruelly, wantonly and with malice aforethought extinguish the torch of liberty, steal the child and spirit it away to a secluded spot, where they plunge a knife into its sawdust vitals, and rip it from end to end. And so the matter now stands. The great liberator has lost his child beyond recall and has accepted filthy gold in payment for it. He has been buncoed, stung, double crossed and put in the hateful light of a seller of the child of his heart.

Now, the question is, What can the poor fellow do? Give back the \$835, relight the torch of liberty and bear a new child? Perish the thought! At least perish the thought of giving back the \$835. He might jump the traces and relight the torch of liberty, but will he do it? Ah! that is a question that the future only can tell. At present he is keeping silent, wrapt in the gloom of his grief. If, when he emerges from his period of mourning, he girds on his Quixotic armor and strides forth for new battles with the mighty octopuses of the earth, it will be well. Our faith in glorious manhood will still survive. But if he fails; if the corrupting influence of the guilty gold shall prove a lure to drag him down; if the good things the money has bought have only whetted his appetite for more, and he shall become a mere commercial crusader—then, indeed, is the future dark and dismal for the human race.

Aside from the anomalous position in which the split in the ranks of the Independent picture makers has left the smallest and noisiest of the trade papers, the situation is one that can only be viewed with regret by those who have noted the

progress of events. THE MIRROR's chief concern has always been the encouragement of artistic quality, particularly in the writing and acting of picture stories. It has believed that the best interests of all picture producers lay in the advancement of the art all along the line. The circulation of any inferior or objectionable films at all, whether by licensed or independent makers, can only result in injuring motion picture reputation in general. It is, therefore, distinctly desirable that so long as independent makers are able to maintain their positions as against the claims of the Patents Company, and to continue the production of films, that those films should be good ones. But to produce good films the makers must have a market from which to reimburse themselves. And here we find them splitting their already limited field into two parts, neither one of which can be reasonably expected to afford sufficient business for sustaining really high class productions. It has only been since the independent makers were able to present the appearance of a solid front that the artistic quality of their pictures evidenced any marked improvement. Now that the solid front is gone we may well ask if the improved quality will continue.

What is there about the picture show that causes so many of its critics to lose their heads and deal in outrageously extravagant language? In this column a week or two back a clergyman was quoted as calling picture show places "hell holes." Fine language for a clergyman, wasn't it? Now we have Magistrate House, of New York, speaking from the bench in his judicial capacity, declaring that "ninety-five per cent. of the moving picture places in New York are dens of iniquity." One "den of iniquity" is an exceedingly bad place to have around, sure enough, and here we are with ninety-five out of every hundred picture houses in New York classed by a magistrate as so many "dens of iniquity." If Magistrate House really believes what he says he will resign from the bench and devote his life to suppressing this monstrous evil that nobody but he and a few badly informed people like him have been able to discover. Worse than any fault that exists here and there in ill-managed picture houses is the evil of indiscriminate and false denunciation by people whose assumption of superiority should admonish them to be careful of their terms of speech.

The St. Louis Star, in discussing the 5 and 10 cent picture houses and "the frequently expressed opinion that they should be suppressed," declares that "far better than any discussion of means to close" them up "would be some practical plan for raising the moral and educational standard of the shows they give." "Who will do the practical thing," asks the Star, "and supply high-class films to the picture theatres?" It will be seen that the Star's good feeling toward motion pictures is badly tempered by its ignorance. It must be a long time since the editor was in a picture house or he must be in the habit of visiting places where nothing but the cheapest junk of long ago is run or he would know that nearly all manufacturers are doing the "practical thing" and making constant strides in the direction of "high-class films."

An advertisement in a Boston paper has this odd combination: "First Motion Pictures of King Edward's Funeral—One Long Round of Uproarious Merriment." Is it possible that the spirit of 1776 still survives so strongly in Boston?

The factory inspector in Pennsylvania wants a State law passed to censor moving pictures. The inference is logical that the inspector thinks he would make a good censor. We have had censorship tried or proposed from many different standpoints—police, clergy, social reformers and so on—but it is difficult to see just where a factory inspector fits in on the job.

The newly launched General Film Company has a great future ahead of it, or this writer misses his guess. It has already

absorbed a number of important exchanges and it is assumed that others will soon follow, so that the General Film Company will be in a position to inaugurate substantial improvement in exchange methods. When one comes to contemplate the various things that may be done to better matters for the exhibitor, one hardly knows which one to mention as most important. Probably the general term "system" will cover the most crying need. The manufacturers have "system" in their releases and the exchanges have had every chance to introduce "system" in their branch of the business, but how many of them have taken advantage of the chance? Some of the exchanges deal out their reels to the theatres something like shuffling and dealing cards. Every morning the reels from the theatres come in like card players throwing their hands into the deck. Then the exchange man shuffles them up and deals them out. The different players discard from the reels dealt to them and draw other reels to take the places of the discards, and there you are. "The Spectator" will admit to a bit of exaggeration in this description of the lack of system in certain exchanges, but, by heck, he refuses to retract entirely.

THE SPECTATOR.

CENSORSHIP IN PENNSYLVANIA?

Law Proposed by State Official—Lyman Howe in Philadelphia—Good Words.

(Special to The Mirror.) PHILADELPHIA, June 6.—Chief Factory Inspector John C. Delaney, in his annual report to the Governor, recommends the establishment of a censorship over the moving picture shows throughout Pennsylvania. Pictures showing robberies and worse crimes should not be displayed, he thinks. He declares the new law for the regulation of the moving picture shows, passed at the last session of the Legislature, was badly needed, and has compelled the proprietors of several hundred places to provide for the protection of their patrons. He has anything but kind words for the combination that is trying to have the law knocked out as unconstitutional.

That Lyman H. Howe is determined that his patrons shall have the very latest events that it is possible to present by moving pictures is shown in his announcement for the current week, when his exhibition at the Garrick will include scenes and incidents of the late King Edward's funeral procession. Many additional features, new to the Garrick patrons, will also be given.

Apropos of moving pictures, the Public Ledger, of this city, in an editorial yesterday, made a favorable comment upon them, the concluding paragraph reading: "Those who denounce the moving picture should pause to reflect on the potential benefits to be derived, at a minimum cost, from these exhibitions. Of course, a great many silly scenes are shown of ultra-sentimental love-making and slapstick comedy. But in the better class of establishments what one sees is very often worth the while of serious-minded, busy people, as well as of frivolous children and mere amusement seekers."

THE NEW LUBIN STUDIO.

After the vexatious delays due to strikes, the failure of contractors to live up to their agreements and the other annoyances of building, the new Lubin studio is an accomplished fact. The costume and property rooms are in order and a new fifty-foot paint frame will be in place by the middle of June. A few scenes were made in the new place as early as the middle of May, but complete occupancy was not had until the 25th. The plant is on the Norristown line of the Reading and about a quarter of a mile from the main line. It lies to the west of the tracks, and the afternoon sun shining upon and through the crystal walls and roofs causes it to gleam like some huge jewel. It attracts no little attention.

A real camera oddity is to be the Lubin release for June 23, in which are shown some of the troubles of the motion picture operator.

The Lubin Stock company is to be still further enlarged and a fourth company formed to act as reserve for the other three divisions. This will permit the directors to vary their casts without interfering with the players engaged in other pictures.

The latest Lubin bulletins offers an unusually generous share of comedy subjects—The Wild Man of Borneo, to be released June 13; Poetical Jane, June 20, and The Motion Picture Man, June 23.

SAMPLE OF POLICE CENSORING.

It is stated in George Kleine's bulletin over Mr. Kleine's signature that the police of Indianapolis censored the famous Urban By post film. As pertinently remarked by Mr. Kleine, it "makes one wonder what extraordinary standard of judgment is being employed in that city."

INDEPENDENT SPLIT

NO INDICATION OF THE GAP CLOSING—MANY NEW COMPANIES.

The Sales Company Soon to Increase Releases to Twelve to Sixteen Reels Per Week—The Opposition Insurgents Claim About the Same Number—Laemmle, the Centre of Attack, Replies in Hot Statement.

The split of the Independents shows no indications of growing less open. Each side is at present engaged in strengthening its position, chiefly in the matter of new releases. Each side has been weak in this respect, neither having enough new issues each week to make a strong showing.

The Sales Company, by the addition of new producing companies, will soon be issuing from twelve to sixteen reels per week. The new Defender Company releases one reel this week, and the Yankee commences with one reel next week. After that the Reliance, the Uncle Sam, the Victor, the Carlton, and the Owl companies will, it is claimed, commence issuing regularly. The Owl is the new Murdoch company.

On the other side, the so-called Insurgents, the Thanhouser commences two releases per week with the issues of June 7 and 10. They also have one Great Northern, two Lux, two Elclair, one Nestor, one Centaur, one Actophone, and one Motograph, with others promised, including one Electrograph, one Capitol, one Cines, two Kinograph, one Carson, and one Whyte.

The fight of the insurgent exchanges appears to be centered principally against the Imp Company, and to this defiance Carl Laemmle has replied in a characteristic warmly worded advertisement, calling on exhibitors to demand Imp films from their exchanges.

GENERAL FILM COMPANY GROWS.

Waters Exchange Added and Mr. Waters is Made General Manager.

The General Film Company, which started out with acquiring the Kleins, Howard and Lubin exchanges, as told last week in THE MIRROR, has added the Waters exchange, and P. L. Waters has been made general manager of the new company. President Kennedy, of the General Film Company, is quoted as stating that the appointment of Mr. Waters was made after the Waters exchange had been acquired and was no part of the consideration. It was rather an unsolicited recognition of Mr. Waters' ability.

NEW VITAGRAPH FILMS.

The latest Vitagraph bulletin contains announcements of new releases from June 17 to 25. They appear to be of the same high order that has distinguished this company's work for some months past. They include: Davy Jones' Landladies, a farce sequel to Davy Jones' Parrot, June 17; The Beggar Boy, a powerful Japanese story showing the devotion of one boy for another, June 18; The Little Mother at the Baby Show, a comedy drama, June 21; A Family Feud, a comedy love story, June 24; By the Faith of a Child, pathetic story in which a child saves her father from execution, June 25, and When Old New York Was Young, a drama of Dutch New York, June 25.

The Corbett special reel, which was announced for release June 8 in this paper, will be issued June 15. It is said that the call for it, as a special feature is already commencing, and it should enjoy a good run. The posing for this picture was the last thing done by Mr. Corbett before departing from the East for the training camp of James J. Jeffries.

RESTRICTING ADVERTISING FILMS.

The Patents Company has issued a bulletin stating that "advertising pictures supplied by others than licensed exchanges are not licensed for use in public exhibitions, and licensed exhibitors are warned that the exhibition of such pictures renders the licenses of exhibitors subject to cancellation. The statement continues: "Advertising pictures made by a licensed manufacturer may be displayed by an exhibitor in private only, for the convenience of the advertiser and his associates, but such pictures may not be displayed during a regular performance."

PATHE FRERES AGAIN SCORE

When Hammerstein opened his roof garden on the Victoria Theatre he discarded his old moving picture machine and installed a Pathe professional model. He some months ago installed one of these machines in his Victoria Theatre, but had intended using his old machine for the evening Summer shows on the roof, but the Pathe professional model gave such a far superior picture in his theatre that he decided to install a second one in the roof garden.

Reviews of Licensed Films

The Brother, the Sister, and the Cowpuncher (Kessanay, May 28).—Quite interesting, even though a little complicated and confusing at times, in this Western melodrama, beautifully photographed and fairly well acted by the Kessanay players. The story hinges on the love of a cowboy for his employer's daughter, an Eastern girl, and the efforts of the cowboy to act as guardian of the girl's brother, who has come to the ranch to regain his health. The Eastern lad gets into bad hands, loses money in gambling, falls in with a scheming Mexican girl, steals from his sister, and gives her purse to the Mexican girl. The cowboy, to save him and expose the Mexican woman, makes love to her and secures the purse. He is observed by the sister, who misconstrues his intentions, and casts him off, but the brother confesses in time to prevent the rupture becoming permanent, so that all ends happily.

A Sailor's Friendship (Pathé, May 28).—The excellent Pathé players have given us a strong and well presented story in this film. Two lads go away to sea, one of them leaving behind a father, mother and little sweetheart. Years after, while the father is grieving for his son, of whom he has heard nothing, the other lad, now a man, returns. He meets the mother first, and she induces him to impersonate her son, whom both believe to be dead. Her idea being that it will calm her grieving husband. The plan works all right, except that the sailor falls in love with the sweetheart and is loved in return. He shrinks from the deception, however, when she wants him to kneel before a statue with her and he refuses. At the same time the real son comes back, and the father on learning the truth, excepting his wife's part in the affair, drives the young sailor from the house. When the son finds that the girl and the other sailor are in love he renounces his false and all ends happily. It would appear that the impostor shows an excess of generosity in refusing to justify his conduct by placing the blame on the mother until she voluntarily confesses.

Love of Chrysanthemums (Vitagraph, May 28).—This powerful picture story, which resembles Madame Butterfly very strongly, is a beautiful exhibition of what the Vitagraph Company can do in the way of manufactured studio backgrounds. They have every appearance of actual scenes, even to distance and perspective, and one can scarcely realize their artificial quality. Added to this is the intelligent handling of the story with acting that does not

remind us of stage Orientals, but rather suggests genuine Japanese as we might imagine them at home. With all this sense of reality it is not to be wondered at that we have a picture of remarkable strength. There are times, it is true, when Chrysanthemums appear a little unreal, but this is not often, and the picture must be ranked as one of the Vitagraph's best.

The Impassement (Biograph, May 30).—There is a story of some strength told in this film, overdrawn as it is, and it is marked by the usual good acting of the Biograph players except in the work of the leading lady, who fails to measure up to Biograph standards, either in appearance or ability. She takes the part of the neglected wife, who, when she discovers that her husband is infatuated with a dancer, threatens suicide with poison. The husband refuses to take the threat seriously, and sarcastically gives her a glass in which to facilitate the drinking of the poison. Then he leaves her and goes to the dancer. The wife proves that she was a good judge of her nature, for she balks at taking the poison and dashes it to the ground. Then she swoons. At the dancer's apartment the husband is welcomed with a toast, and is offered wine in a glass exactly similar to the one he had just handed to his wife. The coincidence strikes him with such horror that he rushes back home, where he finds his swooning wife, and believes her to be dead. The night of her drives him insane, and he rushes back to the dancer's home, crying that he is a murderer and falling dead in an excess of remorse.

Down with the Women (Pathé, June 30).—French burlesque farce-comedy with some amusing features is presented in this film. A man who has just attended a meeting of protest against female suffrage believes it is his duty to interfere with women workers wherever he finds them. He assails women street vendors, musicians and domestics until a crowd collects to stop his mad career, when he escapes by aid of a woman cab driver, is saved from accident by another woman and, when arrested, is defended in court by a woman lawyer.

Russia—The Caucasus Mountains (Pathé, May 30).—Beautiful scenic views in a strange and picturesque land are splendidly produced in this entertaining and instructive picture.

After Many Years (Relig. June 30).—This is an unusually good holiday film, presenting a Decoration Day story of strong interest and doing it well. The story concerns two boys

living in West Virginia. They are great friends, but when the War breaks out one goes with the North and the other with the South. At the first battle of Bull Run the Northern soldier is about to be made prisoner by the Confederates, but his old comrade risks his life and assists him to escape. Thirty-five years are now supposed to elapse, and we find both men with children, the Northern veteran having a son who is a Government surveyor, and the Southern soldier having a charming daughter living in Virginia, where the surveyor is sent to work on the great dyke. Here the two young people meet and love, neither knowing of their parents' previous friendship. Finally the Northern veteran visits his son and meets his sweetheart and her father, when recognition follows. One would have thought it would have been a joyous meeting, thirty-five years after the war, and in view of the service the Confederate had rendered the Union soldier, but the story makes both old men inimical, and they forbid the marriage. Nevertheless, the young people marry, and in time they have a baby. Then the old men meet again and forgive and forget, and there is joy in the reunion.

A Veteran of the G. A. R. (Lubin, May 30).—Special holiday pictures are apt to be forced in character, but this is an exception and has a strong appeal, telling a good story and telling it in a way that makes it wonderfully effective. The veteran is a capital bit of character work, reminding one strongly of many of the fine old fellows one has met in actual life. The story is simple and clearly conveyed. The old veteran stows away a certificate of deposit in the seaboard of his old army sword. That night he has several heated arguments, his mind given way and he becomes mentally helpless, having no recollection of the valuable paper. Following this the mortgage on his home is foreclosed and the family is obliged to move into more modest quarters, where his Grand Army friends establish him to the best of their limited means. The wife and daughter manage to keep the wolf from the door until another Decoration Day comes around, when a group of his old comrades call on him. The sight of them revives old memories and, seizing his old sword, which his daughter's sweetheart had bought in at the sale, he starts to tell how the Union troops fought a certain engagement. Out falls the certificate of deposit and the last days of his old veteran are provided for, while the daughter now feels free to give her hand to her faithful lover. It is a pretty story, full of human feeling, and does the Lubin producers much credit.

The Mule Driver and the Garra-lous Mule (Edison, May 31).—This is another Rex Beach subject and has strong merit as a character portrayal and considerable interest as a story. Bill Joyce, who has previously figured in the Rex Beach film, *Pardners*, is

seen driving a party across the plains in the early days. The plains are in New Spain, although the scenery does not make this fact as conspicuous as in some pretended Western pictures. Indians attack the party, soldiers come to the rescue and in a hand to hand fight between an officer and an Indian who has lingered behind, the officer is about to be killed when Joyce saves his life. This scene is well managed and convincing. The officer in proof of gratitude tears his card in two and gives half to Joyce. Twenty years later Joyce is hunting with a man who as a boy was a survivor of the Indian raid of long before. The memory of that day makes Joyce's companion see red when an Indian confronts him, and persisting a peaceable red man riding by, he shoots and kills him. Joyce starts the murderer away on his escape and remains himself to stand the consequences. Soldiers arrest him and he is taken before the court, where he is pronounced to be dead and dumb to delay the inquiry until the guilty man has gotten safely off. But he cannot keep up the pretense when he sees how badly a mule driver is handling a team of mules. Speaking out, he betrays himself, and it would then go hard with him if it were not that the same mule proves to be the officer whose life he had saved years before. He tells the colonel the truth and is released. Some of the fine points of the story do not get over in the film, and the incident of the two halves of the card is old, but nevertheless the picture is good.

The Peacemaker (Vitagraph, May 31).—This is one of those pleasing light comedies in which the Vitagraph players are winning quite a reputation. The story tells of a pair of young lovers, who have usual lovers' quarrels, one of these reactions becoming quite serious when the girl learns that her sweetheart has been seen at a supper in New York with a male friend and her girl and an actress, who is a lady old uncle who acts as peacemaker, and as the incriminating supper was only a harmless affair in which the young lover had become involved against his will and quite innocently, the uncle plots with the other young couple of friends to bring the two quarreling ones to a better understanding. The two young conspirators first ostentatiously with the two quarreling ones, who, of course, become furiously jealous, and in a spirit of retaliation unwittingly help the plot along, until at the proper moment the old peacemaker manages to clear up the misunderstanding and bring about reconciliation in a scene that is effectively humorous and pleasing. The acting is quite free all through from camera consciousness, and the picture proves a hit.

Jarnac's Treacherous Blow (Gaumont, May 31).—This is a colored film and tells an incident of French history during the reign of Henry II. There is very little interest in the episode and it seems scarcely worth the film devoted to it. Jarnac and another courtier quarrel and receive the King's sanction to fight. Then we see the duel with swords, Jarnac winning although the blow that the defeated man receives appears to be only a glancing one.

The German Band (Gaumont, May 31).—Here is an example of French picture farce at its best, the short film being so good that it makes up for the weak qualities of the rest of the reel. A little German band composed of burlesque players is even blowing away for dear life in the street. Inside, the paper hangers loaf on their job to the slow swinging melody of a German tune. In the kitchen the housemaid is equally incapacitated for work. The rest of the house shows us and is furious, until he discovers the cause of the trouble, when he hires the band to play lively music. Then we see a sudden change, the effect being produced by timing the camera. The workmen and the maid go through their work with incredible speed and in a few minutes are through and everything is in order. The picture wins numerous hearty laughs all through.

Won and Lost (Gaumont, May 31).—This short picture has considerable humorous interest. It tells of two men in love with the same lady. They fight and the winner is tortured by visions of his victim. When he has the lady in his arms she appears to be transformed into the other man and in his rage the lover throws the vision about with furious exertion, trick photography being resorted to in producing this effect. The thing happens two or three times and results in the lady, a robust maiden, seizing the crazy lover in the same manner and mopping up the earth with him, after which she flies to the arms of the rival, who is now recovered.

João de Castro (Pathé, June 1).—This film is well presented, but toward the end the story becomes none too clear. It tells a historical incident of Portugal during the reign of Alphonso IV. The son is betrothed to a princess, but the lover becomes infatuated with a lady in waiting, Ines de Castro, and this becomes apparent to the princess, causing the latter's sudden death. The prince is now caught leaving the apartment of Ines de Castro by a rope ladder and the King has him brought back to her rooms and killed. She retaliates by plunging a dagger into the breast of one of the party, but she is subdued and imprisoned, after which the pious King crosses himself and does his duty well done. The acting is of very high class.

One Can't Believe One's Eyes (Pathé, June 1).—We have the droll Max Linder in a new role in this film. He appears as an awkward soldier, helping out the young mistress of his maid sweetheart, who is represented as the daughter of the colonel, but who we suspect in the original French film is the colonel's wife. This young woman has a lover who is objectionable to the colonel. The latter discovers the pair hugging and kissing and he is furious. The lover escapes and the young woman is disowned. She now plots to convince the colonel that he cannot believe his eyes and she is assisted by her maid and Max, the burlesque soldier. Max appears before the colonel's window without his hat and is ordered to enter the house for a reprimand. When he stands before the colonel the sword is there all right. This deception is repeated a second time and the colonel is convinced that his sight is defective, after which he is willing to believe that he did not see the hugging and kissing episode. There is rather much pantomime in the acting, but, as previously remarked in these reviews, we cannot hope to reform the French in this respect.

Levi's Dilemma (Kessanay, June 1).—This is a typical Kessanay farce comedy bit, full of wit and fun and acted throughout with effective force. Levi is a pawnbroker and dealer in second-hand clothes. He has a pretty daughter and a clerk who is in love with her. Levi has a number of amusing experiences at the start of the film, but his dilemma commences when he hides his money in the pocket of one of his stock of coats, because he has learned that expert safe burglars are robbing pawnshops in that neighborhood. Then he goes away to attend an auction sale and while he is gone his clerk sells the precious coat to a stranger for two dollars.





Released June 6, 1910

A Child of the Ghetto

An Innocent Victim of Fate's Cunning

Life in the New York East Side is most vividly portrayed in this Biograph production. It tells the story of a young Jewish orphan girl who is falsely accused of theft, but is finally cleared of the injustices by a kindhearted and reasoning policeman, who reads her innocence in her honest face. In new environs she is made to forget her persecutions and her life becomes brighter. The scenes in the congested East Side are the most realistic ever attempted.

Approximate length, 980 feet.

Released June 9, 1910

A Victim of Jealousy

Showing it to be the Worst of Human Weaknesses

This subject shows the unreasonableness of a person obsessed with this, what might be termed, disease. The young husband's irrational jealousy makes him suspicious of every attention bestowed upon his young wife, making her life as well as his own almost unendurable. There are many incidents shown to impress him what a fool he is, until finally, when his wife's patience has been tried to the extreme and she threatens to leave him, he is awakened and realizes his weakness.

Approximate length, 987 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

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GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

FEATURE FILMS

The Bonesetter's Daughter

A pathetic drama, perfectly acted, and produced with such wonderfully magnificent natural settings as to make it a work of art. Released on June 15.

White Fawn's Devotion

An Indian dramatic film that is an Indian film. Sensational and exciting. Your audience will wait, thrilled, to see the finish. To be released June 18.

WATCH OUR AMERICAN PRODUCTIONS

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CHICAGO
35 Randolph Street

ESSANAY FILMS



Our Latest Western
Offering

Release of Saturday, June 11

THE RANCHMEN'S FEUD

Last week's brilliant success, "Away Out West," is followed by another Western feature of equal importance. "The Ranchmen's Feud" is a highly dramatic story of ranch life of the West in the early days. It tells of the quarrel between two neighboring ranchmen over some trivial matter. A disastrous climax is averted in the love of the daughter of one for the son of the other. (Length, approx., 980 feet.)

Another Brilliant Comedy
Success

Release of Wednesday, June 15

A HONEYMOON FOR THREE

This is another of our series of full reel comedy subjects of a very fine quality. A young couple start on an automobile honeymoon trip, unaware that the car is carrying a third passenger, who had not been invited. This small parcel resolves into a lusty infant which had been deserted by its poverty stricken mother. Later the identity of the baby is discovered, and its mother is located in a city hospital. She is provided for and the infant is restored to her. (Length, approx., 1,000 feet.)



Our Posters! Order them from your film exchange or from us.

ESSANAY FILM MFG. CO.

435 North Clark Street,
CHICAGO, ILL.

SELIG

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

RELEASE
DATE
JUNE
13
Length
1000 ft.

"Romeo and Juliet" IN OUR TOWN

A Comedy Satire on the Immortal
Shakespeare's Tragedy

SELIG Did It—
and SELIG is Proud of It
You will like it—every one else does
Code word "JULIET"

Coming—**Fred Walton**
in "THE HALL ROOM BOYS"

RELEASE
DATE
JUNE
16
Length
1000 ft.

Just Think of It Caught in the Rain

A Regular rainy day Comedy adapt-
able to all sorts of Weather—Just
the kind to put your Mother-in-law
in a good humor before you leave for
your Summer vacation.

Code word "RAIN."

WEEKLY BULLETIN SENT POST FREE.
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★ MELIES RELEASES ★

JUNE 9, 1910

LOVE'S "C. Q. D."

A thrilling drama of love, intrigue and a wireless machine, played at a Texas
army post.

JUNE 16, 1910

A TEXAS JOKE

A Screaming Comedy of Courtship in the Panhandle Country.

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Kalem Films

MISTAKEN IDENTITY

ISSUE OF WEDNESDAY, JUNE 15

A remarkable mystery picture embodying a novel plot and
exciting action.

THE WHITE CAPTIVE OF THE SIOUX

ISSUE OF FRIDAY, JUNE 17

An Indian picture of the better sort—a study of human
nature under strange conditions.



KALEM COMPANY,

235 West 23d Street, New York

Levi is wild when he learns the truth and starts on a mad search through the streets for the girl. At last when all hope seems lost and Levi is mourning his hard luck in his story, the man that bought the coat walks in with it to complain that the sleeves are too short. Levi makes one leap for him and when he finds the money still safe in the pocket his joy is unbounded. Faithful character acting all through, with an effort to clown the parts adds to the strength of the comedy.

Henry's Package (Essanay, June 1).—This short farce, while laughable in spots, does not compare favorably to the previous one. Henry is overacted and the story that is told lacks point. Henry's chief package is of the alcoholic kind. He is on his way home with another package containing a present for his wife. It is a cumbersome package and Henry has great difficulties in navigating his way, not funny but painful. Along comes a thief who is creeping after having stolen a pocket book and drops it into the bundle. When Henry arrives home the anger of his wife because of his condition is changed to joy when she finds the money.

Real Making (Urban, June 1).—This industrial film, showing how salt is secured by refining processes, has the usual value of films of this class.

Her Life for Her Love (Urban, June 1).—What is called by the producers an art film is presented in this picture. The scenes are picturesque, the photography fine, and the story has merit, but some of the acting does not class as high art, the leading woman indulging in excessive pantomime and the murderers being too theatrically devilish in carrying out their plot. The girl is a slave in the Far East who falls in love with her new master, a traveling prince. The prince in turn is in love with a princess and a rival plots to kill him. The slave girl, learning of the plot, dons her master's cloak and being mistaken for him is killed by the prince's henchmen.

The Navajo's Bride (Kalem, June 1).—The Kalem players have again succeeded in producing an effective Indian picture. There are scenes which, though carefully chosen for the proper appearance, still resemble familiar New Jersey backgrounds, but there are other studio scenes that carry an atmosphere of the Navajo country, together with acceptable costuming and a good story that is convincing, so that the picture as a whole is a success. The action is particularly satisfactory, presenting Navajo Indian character with considerable truthfulness. A Navajo maiden, daughter of the chief, is beloved by a young man of the tribe who wins the betrothal on the fete day on which the story opens. He asks the daughter's hand as a reward, but the old chief refuses, giving him a pony instead and chasing him away from their home. The disconsolate lover is next seen at the army post where the colonel has offered a reward of \$500 for the capture of an Apache who has stolen a horse. The Navajo joins in pursuit of the thief and where others fail he succeeds, overtakes the Apache in an old cliff house where he has taken refuge and shooting him. With the body of his victim and the recovered horse as no more reward, he receives the \$500 reward, which he promptly carries to the old Navajo chief and as promptly gets the girl of his choice. Possibly a few bunches of beads, a bundle of blankets or a string of ponies would have been more convincing than the paper money to offer to the old chief.

In the Season of Buds (Biograph, May 31).—A pastoral comedy-drama of pleasing humor and strong heart appeal is presented in this beautifully acted and directed film. One of the stars of its class that the Biograph has recently given us. The story does not end quite to suit the wishes of the sentimental minded, but after all it ends as it might in real life. Only one of her lovers could marry her, and the girl gets the more reliable and stable of the two. The film boys fall in love with the actress of their employer. She has a quarrel with the one she prefers, because he stupidly fails to grasp the opportunity she gives him to talk love. Believing her anger sincere and that she loves the other youth he goes away and is heard of no more for several years. When he comes back conspicuous and perhaps dreaming of what might have been, it is to find that the girl is married to the other chap and is the mother of a daughter. He meets the little family at a former trysting place, and for a moment old memories cause all three to fall into eloquent silence. Then the visitor kisses the child and turns away, while the wife smiles into her husband's face the message that it is better so. When the family is gone the wanderer returns to the spot, and picks up an old chain and cross that he had given the girl years before, and which had been lost in the sand. It is a pathetic ending to a human story.

The Trimming of Paradise Gulch (Relig, June 2).—Capital Western farce based on a humorous idea and acted with an excellent show of electricity is presented in this film. It tells the story of a captivating young woman who enters the Western town of Paradise Gulch, where the men become infatuated with her to the extent that they give up card playing and drinking and become her ardent pupils in studying painting. When a traveling dealer in jewelry arrives they buy out his stock, and each man gives the charmer a valuable present. When she has accepted all the jewelry bought from the peddler, she packs up and leaves with him, archly introducing him as her husband, by way of a parting shot. The consternation of the strong victims is the best point of the film.

The Padre's Secret (Melies, May 2).—A very good story of the Southwest, beautiful in scenic backgrounds and photography, but somewhat strained in plot is offered in this film. The secret of the priest is the confession of a Mexican who is about to marry the priest's niece and who thinks he has murdered an American who had previously won the girl's heart. The priest is confronted by conflicting duties—his duty to his niece and his obligation to keep sacred the secrets of the confessional. His dilemma is solved when the American turns up alive and claims the girl. The acting is quite free from theatrical posing or camera consciousness, although there are isolate moments when the players might have guarded against this last named fault with advantage to their work.

Percy, the Cowboy (Lubin, June 2).—This is a farce-comedy of a Western type with a tendency to burlesque some of the parts and situations. However, it is funny, and gives pleasing satisfaction. Percy is an Eastern dude, who is told by the disguised father of the girl he wishes to marry that if he will go West to the father's ranch and make a man of himself he can have the girl. Percy rigs himself out in a cowboy costume, purchased on Broadway, and a dainty little revolver which he decorates with a ribbon. Arrived at the ranch he is put through a number of laughable stunts by the cowboys, and two years later we see him returning to New York (or is it Philadelphia?) where he presents himself at the girl's house. He is robust and boisterous; shoots up the house and frightens his prospective father-in-law nearly out of his wits, and claims the girl by force of arms.

The Two Portraits (Pathe, June 3).—Fine acting by distinguished French players marks this art film as one of the best of recent Pathe releases. The story is that of an artist who has just completed a portrait of his wife. He becomes infatuated with another woman, whose portrait he is about to paint, and the wife, perceiving the infatuation, is overcome by grief and falls a speedy victim to consumption. The infatuation for the other woman continues, however, although the little daughter of the artist repulses all her advances. In the course of time the woman transfers her affection to a new admirer and the artist is heartbroken. He is about to plunge a knife into the woman's portrait when he discovers that his little daughter has anticipated him and has substituted her mother's portrait for that of her false-hearted successor. The child's acting is strongly effective, although she uses pantomime to an extent that renders some of her actions unnatural.

Edith and Annette (Pathe, June 3).—This is a vaudeville turn, showing two attractive female acrobats in a series of entertaining feats, one of which is a difficult head balancing act.

The Piece of Lace (Kalem, June 3).—Miss Piller Morin appears in this film to better advantage than in anything she has done in pictures since her famous Tragedy and Comedy. The story is by Townsend and has distinct merit. The events are supposed to take place in Paris, opening at a masquerade ball, where Julie (Miss Morin) is beset by the importunities of an unwelcome suitor. This suitor the next day proposes marriage to her, forgetting Perdita, the dancer, with whom he had been previously involved. Julie refuses him and he is ordered from the apartment by Charles, her accepted sweetheart. Charles receives a telephone message that his uncle has met with an accident and he hurries away, leaving a note for the now absent Julie that a terrible accident has forced him to depart. He is no sooner gone than the unwelcome suitor returns and is found there by Perdita, the dancing girl, who kills him and escapes. Charles is charged with the murder, the letter to Julie being held as convincing evidence. Julie, however, finds in the hand of the dead man a piece of lace and she traces it to a dress belonging to Perdita, whom she follows to her dressing room in the theatre, forcing her to confess and furnishing her with funds to leave the country. With the confession, the lace and the dress she secures the release of her lover. The story is carefully and logically constructed and has no discoverable flaws. The acting of Miss Morin is graceful, finished quality that we expect from this talented lady and she is supported by a capable company, whose efforts, however, to copy her peculiar style is more apparent than successful. Her poised and expressive ready-made of Miss Morin. It must not be forgotten that it is often pure pantomime, which this reviewer holds has no place in picture playing. When she expresses herself in pantomime, sometimes directly to the spectators (otherwise the camera), she does so in a way which would not have done had she been one of real life, and to this extent the illusion of her excellent work is weakened.

The Castaways (Kalem, June 3).—The Kalem producers have given us a number of strong productions in recent weeks, but nothing that adds more to their growing reputation than this admirable subject. Pictured in striking and beautiful marine scenes and acted with skill and earnest feeling, the story, a strong one, takes on all the effectiveness of reality. The story opens on a ship which continues thus for several scenes, telling of the attentions paid to a fair and cultured passenger by a fellow traveler. These attentions become unwelcome, and when he seeks to force them, a common sailor, who has been respectfully worshipping her as a divinity, intervenes and prevents her. Then follows a storm and the ship is supposed to have been wrecked. The girl is seen on the shore of an unknown island, where she has been safely conveyed by the sailor. Here the two remain castaways for several months, during which time she learns to love him and when at last a sail is sighted and their rescue is assured, she gives him her heart and hand.

Davy Jones' Parrot (Vitaphone, June 3).—An excellent idea is at the base of this farce and it is well acted, especially by Davy Jones, who plays both of whom are pleasingly unconscious of any supposed spectators. The man who buys the parrot, however, makes the mistake of talking to himself, which he would not have done had he been passing through the same circumstances in real life. Later in the picture the parrot with wonderful effect, so that when the new owner carries him into a street car (a genuine car, by the way), he insults the conductor and the passengers to such an extent that owner and parrot are ejected. Later in the picture the parrot causes further trouble by his remarks and the man puts him in the safe where he is forgotten and locked up for the night. When the janitor appears to clean up he hears the cries of the parrot in the safe and summons the police, who in turn bring a burglar to blow open the safe. It would appear that they would have summoned the owner instead, to open the safe in the regular way. When the cause of the trouble is discovered, the owner, who has now retired, causes further trouble by the bird out of the window and he lights on Davy's shoulder. Davy just then being on his way home with a cargo of spirits aboard. The farce has many funny moments which would have been funnier if the remarks of the parrot had been more sharply witty.

Macbeth (Pathe, June 4).—This adaptation from Shakespeare's play is a notable production, beautifully staged, clearly constructed and strongly acted. Indeed, it is one of the best films of its class yet produced. The picture opens with the prediction of the witches that Macbeth shall be King. Then follows the arrival of the King and his entertainment by Lady Macbeth. The tempting of Macbeth to kill their guest and the drugging of the wine of the two guards at the door of the King's chamber. We do not see the murder committed, but we see Macbeth return with the blood on his hands and clothing of the guards. Then comes the alarm, the killing of the guards because of their alleged guilt, the escape of the young prince, the murder of Banquo, the appearance of his ghost at the banquet table, the second scene with the witches, the arrival of the English and the battle, when the forces appear to move according to the wishes of the witches, and finally the fatal encounter with Macduff. Some of the scenes appear a trifle hurried, but not so much so that they are not easily followed.

The Majesty of the Law (Vitaphone, June 4).—There is a fine idea at the bottom of this picture story—an illustration of the reforming effect that is often exerted on a man's nature by his elevation to a position of responsibility and trust. In the instance of this film the manner of ending the story does not quite measure up to the possibilities of the theme, but the acting is of the usual fine Vitaphone quality and the film carries interest throughout. In a frontier Western county a shiftless char-

THE WILD MAN OF BORNEO

RELEASED MONDAY, JUNE 13



Another of those rapid fire Lubin farces that bring joy to the heart of the exhibitor and laughs to the faces of his audiences. It's a college boy joke, but the showman turns tables and the joke is on them. The wild man is wild, but not quite in the way the title would suggest. Approximate length, 300 feet.

ON PANTHER CREEK

Another of those clever Western stories in which a stirring tale is made the more acceptable by good acting and magnificent natural scenery shown in the best of photography. Approximate length, 600 feet.

RELEASED THURSDAY, JUNE 16

RED EAGLE'S LOVE AFFAIR

Red Eagle is a chief who adheres to the old customs of the tribe until a flirtatious girl from the East leads him to believe that she loves him. He attends the school at Carlisle and then proposes. She ridicules his suit, and he throws off the thin veneer of civilization to return to his tribe and his Indian sweetheart. Approximate length, 900 feet.

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acter is elected sheriff partly as a joke and partly as a rebuke to the reformers. The disorderly element have no doubts that they will have things their own way under the new administration, but to their amazement the sheriff braces up, swears off drinking and starts in to enforce the law. A saloon fight occurs and he arrests the shooter and locks him up. The gang forces the jail door and rescues the prisoner and the sheriff goes after him again, but this time is wounded by a revolver ball in the back. Then his daughter takes a hand and with a revolver, which she secures too deliberately and handles too timidly for a Western girl of the period represented, goes to the political boss responsible for the situation. She is quickly relieved of the gun, but appeals so eloquently to the man's better nature that he not only agrees to be good and make his gang good, but also loves his heart to the girl. The sheriff consents to their marriage and everybody is happy, including the original prisoner, who continues to ramble out of jail.

prospectors was for going on. In return the old miner gives them a chart showing the location of a mine he had discovered, and then dies. On the desert the heartless miner robs the other one of the chart and supplies, leaving him to die of hunger and thirst. Arriving at the mine the treacherous one discovers his fabulous value, but remorse attacks him and in a startling vision he sees his comrade perishing on the desert. The vision works his salvation and he hurries back to rescue his comrade, whom he finds all but dead. Revived by water and food the rescued man is able to accompany the other back to the mine, where the two men renew their vows of friendship.

MELIES ANNOUNCEMENTS.

The Melies releases for the last half of June are: A Texas Joke, announced for June 16, and White Dove's Lovers for June 23. The first is a comedy and the latter an emotional melodrama, both films having been produced in Texas. On the same reel with the issue of June 23 is a short comedy, The Stranded Actor.

LICENSED FILM RELEASES.

| | |
|--|---------|
| June 6 (Biograph) A Child of the Drama..... | 980 ft. |
| " 6 (Pathe) The Flag of Company..... | 925 " |
| " 6 (Selig) The Hairy Man of Old Holland..... | 1000 " |
| " 6 (Lubin) Grandfather's Gift..... | 710 " |
| " 6 (Lubin) Oscar Muldoon's Double..... | 275 " |
| " 7 (Vita.) A Modern Cinderella..... | 977 " |
| " 7 (Edison) The Shyness of Shorty..... | 750 " |
| " 7 (Edison) Mr. Suspicious on Birds..... | 380 " |
| " 7 (Gaumont) A Night on the Coast..... | 800 " |
| " 7 (Gaumont) The Monastery in the Forest..... | 400 " |
| " 8 (Pathe) Lucy Consists the Oracle..... | 341 " |
| " 8 (Pathe) The Empty Cradle..... | 607 " |
| " 8 (Essanay) Hurry Bill..... | 924 " |
| " 8 (Urban) The Hired Chief..... | 824 " |
| " 8 (Lubin) The Mountain Lake..... | 100 " |
| " 8 (Lubin) The Price of Jealousy..... | 960 " |
| " 9 (Biograph) A Victim of Jealousy..... | 987 " |
| " 9 (Selig) The Hairy Man of Old Holland..... | 1000 " |
| " 9 (Lubin) The New Boss of Bar X Ranch..... | 960 " |
| " 9 (Melies) Love's C. Q. D. Drama..... | 706 " |
| " 10 (Pathe) Dimitri Donasko, Col. Historic..... | 270 " |
| " 10 (Pathe) 24-Hour Auto Race..... | 1000 " |
| " 10 (Edison) The Bellringer's Daughter..... | 973 " |
| " 10 (Kalem) The Hired Chief..... | 361 " |
| " 10 (Vita.) Over the Garden Wall..... | 626 " |
| " 11 (Pathe) Floating to Wealth..... | 980 " |
| " 11 (Pathe) An Unexpected Friend..... | 995 " |
| " 11 (Essanay) The Hired Chief..... | 990 " |
| " 11 (Vita.) On the Altar of Love..... | 590 " |
| " 11 (Gaumont) The Marriage of Esther..... | 351 " |
| " 13 (Biograph) In the Border States..... | 1000 " |
| " 13 (Pathe) Childhood Escapade..... | 390 " |
| " 13 (Pathe) Sleeping Sickness..... | 900 " |
| " 13 (Pathe) The Wild Man of Borneo..... | 948 " |
| " 13 (Lubin) On Panther Creek..... | 250 " |
| " 14 (Vita.) The Russian Lion..... | 423 " |
| " 14 (Edison) The House on the Hill..... | 1000 " |
| " 14 (Edison) U. S. Life Saving Drills..... | 935 " |
| " 14 (Gaumont) (Title not reported.)..... | 956 " |
| " 15 (Pathe) The Sonnetter's Daughter..... | 956 " |
| " 15 (Pathe) Barry Sisters..... | 956 " |
| " 15 (Essanay) A Honeycomb For Three..... | 956 " |
| " 15 (Urban) (Title not reported.)..... | 956 " |
| " 15 (Kalem) Mistaken Identity..... | 956 " |
| " 15 (Vita.) (Special release) James J. Corbett..... | 956 " |
| " 16 (Biograph) The Face at the Window..... | 956 " |
| " 16 (Selig) Opening an Oyster..... | 956 " |
| " 16 (Lubin) Red Eagle's Love Affair..... | 956 " |
| " 16 (Melies) A Texas Joke..... | 956 " |
| " 17 (Pathe) Poor But Proud..... | 956 " |
| " 17 (Pathe) Fox Makes a Touch..... | 956 " |
| " 17 (Edison) A Central American Romance..... | 956 " |
| " 17 (Kalem) The White Captive of the Sioux..... | 956 " |
| " 17 (Vita.) Davey Jones' Landlady..... | 956 " |
| " 18 (Pathe) White Fawn's Devotion..... | 956 " |
| " 18 (Essanay) The Bandit's Wife..... | 956 " |
| " 18 (Vita.) Ito, the Beggar Boy..... | 956 " |
| " 18 (Gaumont) (Title not reported.)..... | 956 " |

INDEPENDENT FILM RELEASES.

| | |
|---|---------|
| June 6 (Relair) A Martyr of Love..... | 615 ft. |
| " 6 (Relair) A Sculptor Who Has Easy Work..... | 320 " |
| " 6 (Nestor) The Bucking Broncho..... | 975 " |
| " 7 (Bison) Girls..... | 1000 " |
| " 7 (Thannousser) The Two Roses..... | 1000 " |
| " 8 (Ambrosio) The Shipwrecked Man..... | 950 " |
| " 8 (Ambrosio) A Jealous Wife..... | 950 " |
| " 9 (Centaur) Mr. Swell in the Country..... | 584 " |
| " 9 (Centaur) Blind Love..... | 420 " |
| " 10 (Thannousser) The Writing on the Wall..... | 1000 " |
| " 10 (Bison) Saved from the Redmen..... | 950 " |
| " 10 (Defender) Russia: The Land of Oppression..... | 950 " |
| " 11 (Italia) Linda of Chamouny..... | 500 " |
| " 11 (Powers) Her Romance..... | 400 " |
| " 11 (Powers) Linburger and Love..... | 400 " |
| " 11 (Motograph) A Child of the Regiment..... | 850 " |
| " 12 (Nestor) The Sheriff's Daughter..... | 925 " |
| " 13 (Relair) The Bitter Bit..... | 640 " |
| " 13 (Relair) In Love with His Charcoal Woman..... | 640 " |
| " 13 (Imp.) The Way to Win..... | 995 " |
| " 14 (Powers) Womankind..... | 840 " |
| " 14 (Great Northern) The Duel..... | 950 " |
| " 14 (Yankov) Jeffries on His Ranch..... | 950 " |
| " 15 (Atlas) Settling the Boundary Dispute..... | 950 " |
| " 15 (Electrograph) A Message from the East..... | 890 " |
| " 16 (Centaur) The Old Maid's Picnic..... | 890 " |
| " 16 (Centaur) Her Lesson..... | 890 " |
| " 16 (Imp.) A Policeman's Son..... | 900 " |

ESSANAY RELEASES.

The Essanay Guide, just received for the last half of June, describes three Western feature pictures: The Bandit's Wife, June 18; The Forest Ranger, June 25; and The Red Man's Last Deed, July 2. Other releases are: A Victim of Fate, a drama, June 22; C-b-l-e-k-e-n Spells Chicken, and Pat and the 400, two comedies, for June 29.

JOHN COLLIER'S GOOD WORK.

National Board of Censorship Exhibit in St. Louis—This Week in Rochester.

John Collier, of the People's Institute and the National Board of Censorship, who with other members of the board went to St. Louis to attend the National Conference of Charities and Corrections for the purpose of presenting an exhibit of typical motion pictures, together with data explaining the scope and possibilities of the new form of amusement, goes to Rochester this week to attend the National Playground Convention, where he will speak on the same subject and will exhibit similar films.

He addressed the St. Louis conference at some length, and reports great interest in the subject on the part of the delegates. There were speakers against motion pictures, but they appeared open to conviction, and Mr. Collier is reported as saying: "The fact of the whole matter is that it was not the people who are in the habit of going to see motion picture shows who condemned them, but it was that class of people who had never been inside of such theatres and who were judging them by the posters they saw in front of such houses. When shown the pictures I brought they were among the first to request the same to be repeated."

EDISON NOTES—COMING RELEASES.

The daily routine of duty of Uncle Sam's coast guardians, the life savers, is shown in a short film on the Edison reel of June 14. The exciting adventures of a young novelist in search of a change of air and thought are the dramatic story embodied in the film which completes the reel, The House on the Hill.

A Central American Romance will be released June 17. The scenes of this film, which was produced with the assistance of the officers and sailors of the United States battleship *South Carolina*, were all photographed in Southern climes and Central American surroundings.

Booties' Baby, The Judgment of the Mighty Deep, and The Little Fiddler are dramatic releases of June 21, 24 and 28, respectively.

NEW SELIG RELEASES.

Coming films by the Selig Company include Our New Minister, a pastoral idyll of the Ozark Hills; the Fire Chief's Daughter, a realistic drama of modern city life; The Long Trail, a strong drama of the Far North; Caught in the Rain, described as a rainy day comedy adaptable to all kinds of weather; and The Red Man's Way, a story of an Indian farmer and his wife and the ruin of their home by a white gambler.

NEW HOUSES IN WASHINGTON HEIGHTS.

A number of new picture houses are opening in the Washington Heights section of New York, and all apparently are doing well. One new one is located on Amsterdam Avenue near 145th Street, and an air dome will open on Broadway near 147th Street. Cool weather has kept the air dome business down thus far this season, but it may be expected to boom with the temperature.

THANNOUSER TWO REELS.

The Thanhousser Company commences the release of two reels per week this week, the first one being The Two Roses, June 7, and The Writing on the Wall, June 10. The first named is a love story of Little Italy and the latter a Western drama.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Urbana, O., the Clifford is now entertaining good houses every evening instead of on Saturdays only, as formerly. On May 25 Manager Clifford gave the entire day's receipts to the local G. A. R. post to defray their Decoration Day's expenses.

At Tupelo, Miss., the excellent film service and illustrated songs drew capacity business to the Electric Theatre all week May 23-28. Frank R. Jones' "Dancing Peppy" was an added attraction May 24, and delighted all.

At Providence, R. I., is certainly very well supplied with vaudeville and moving picture houses, and lovers of this style of entertainment have exceptional opportunity to gratify their desires. The Casino is the latest addition to the field, and, like the others, is catering to good business.

Capacity business was the rule during week May 30-4 at Proctor's Theatre, Cohoes, N. Y.

A new house opened at Salem, Ore., on May 25, under management of H. H. Mayer. It is called the Wexford, and has seating capacity of 450.

The Dixie Theatre, at Fairmont, W. Va., did excellent business May 23-28. Sunday performances for benefit of local Humane Society. Illustrated songs by the Messrs. Leslie and Clayton made big hits. House seats 250, and "Yuk" Lynn is the local manager.

Moving pictures still continue to please good business at Binghamton, N. Y. The Lyric (R. M. Davidson), the Hippodrome (George O'Han), the Star (Diffronck Amusement Company), the Elite (C. F. Mix and Son), and the

Gaiety (Albert Soller) all reported good paying business during week of May 30-4.

At the Opera House, Fairbault, Minn., Managers Kaiser and Dibble offered a good bill of vaudeville and pictures May 24-31 to fair business.

At the Elgin, Ill., Opera House the College Boys' Quartette was an added feature to the entertainment offered May 30, which was well received and greatly pleased.

At Fairmont, W. Va., May 30, Fairmont Ball Association is going to have moving pictures at the South Side Park, each evening during the summer for benefit of the association, and later on will play vaudeville.

At Cleburne, Tex., Managers Thompson and Cobb, of the Locelle, offered good bills of vaudeville and pictures May 23-28, and had good houses all week.

Howard Fogg, of the Happy Hour, El Paso, Tex., secured control of the Empire, and will install vaudeville and pictures so soon as he has finished remodeling it for his purpose.

At Dover, N. H., the Orpheus (M. J. White) changed from vaudeville to Licensed motion pictures May 30; Grace Hughes was well received in illustrated songs. The Clement (J. J. Casle) continues to draw good business with its illustrated songs. May 30, Scott and Pease opened a new picture theatre May 28, under canvas, to be called the S. and P. Canvas Theatre (F. N. Pease), to good business; both Licensed and Independent films are being used; Mrs. E. E. McCarthy is singing the illustrated songs.

H. H. Bourne has leased the La Junta Theatre, La Junta, Colo., and bought up the interests of S. Dunkin, who intends to engage in the motion picture business at some point in Oregon.

Good bills and attractive pictures were seen all week May 23-25 at Hannibal, Mo. The New Star, Goodwin, and Majestic all did a paying week's business.

Motion pictures were seen at three houses at Vicksburg, Miss., during week of May 30-4. The Lyric (R. Mulligan) entertained capacity business. The Star (John Kearney) report satisfactory results for the week, and the Walnut Street Theatre (Henry L. Mayer) did well, and it is thought that the fine line of pictures seen there has added much to the popularity of that house.

At Newport, R. I., the Opera House, Bijou and Star report fine business May 30-4. Roosevelt in Cairo was a popular film at the Bijou.

At Saratoga Springs, N. Y., Kehlmeier and Beckett, of the Lyric, are presenting an interesting line of Licensed pictures to S. H. O. audiences. Steve Blower's selected songs are well received. They are a leading feature. At the Bijou John Dyer is giving an additional reel instead of illustrated songs, and the patronage is on the increase. Joe Dewdney is singing the illustrated songs at the Wonderland and Skinner Harrington shows the Independent pictures to large and pleased audiences.

The Princess Theatre at St. Cloud, Minn., opened under management of F. E. Numez and offered a very attractive line of pictures, to good houses all week May 30-4.

Alpena, Mich., picture houses are all doing good business, although the weather is rather cold. The Royal (Joseph Ayotte) has a special attraction every Saturday night in the Alpena High School Quartette, Messrs. Bryn, Michael, Constant and Bruckner, all of whom are decided hits with the large crowds. The Palace (Charles Ritchell) is playing to capacity. Excellent films are shown, and the singing of Irene LeBlanc and Charles Ritchell is the real attraction. The Palace (William B. Hall) is also doing very good. This house is open every afternoon and evening. It is located in the heart of the business district. Frank Rousseau is one of the best character song singers in the State, and has much to do with the large attendance.

PARKS AND AIRDOMES.

The Outdoor Season Beginning in Various Cities—Notes of Openings.

At Harrisburg, Pa., Pastang Park (F. M. Davis): This popular rural resort opened for the season May 30 with a grand vaudeville attraction consisting of Clara May Hammer, Decret and Negro, Dick Thomas, H. V. Fitzgerald and the Great Du Bois. The attendance was not up to the standard, due to the cool weather and the counter attraction of a big circus in town for the date.

At Electric Park, San Antonio, Texas, vaudeville under the booking of Sullivan and Conscience is pleasing the patrons, and Manager Sasseen is being congratulated on all sides for the excellent bills he provides.

At Springfield, Mo., the South Bend, Ind., opened for the summer May 29 with an attractive vaudeville programme and is drawing well.

At Peoria, Ill., Al Fresno Park has been having good business since opening, despite rather cool weather. Concessions and free vaudeville made the park exceptionally entertaining.

Opening with big Sunday crowds, which were followed by even larger throngs the next day (Monday), the Kansas City parks and outdoor amusement places fared extremely well the week of May 30-June 4. Electric Park was simply packed on the big holiday, Don Philip's Band and the many concessions all drawing immense crowds. The band, fifty in number, are scoring decidedly with the music lovers and the splendidly arranged programmes rendered are finding ready appreciation from the big crowds who nightly visit the band pavilion. A vaudeville bill of merit also pleased immensely, the acts including Cor De Tricky, Adamant and Taylor, Ferguson and Passmore, Bunt and Ruff. A new concession, the Jungle, was opened for the first time and found ready favor. Forest Park had a big fireworks display, which drew a big crowd May 30. Other special attractions included the Reklina musical comedy in the theatre, The Deserters, and a strong vaudeville bill. Stander's Band gave twice daily concerts. Fairmount Park also drew immense crowds, and the beautiful resort was never more delightful. A balloon race and a big free vaudeville bill were the features of a long list of attractions.

At Albany, N. Y., Maple Beach Park (J. J. Carlin, mgr.) opened the season May 30, with many new concessions. The principal drawing card, however, was the Hobson comic opera company of thirty people in The Bells of Havana. From 10 to 12,000 were expected. F. Clifford, Julia Curtis, May La Rose, William Atkinson and Lester Templeton. Electric Park (Thomas J. Mulcahy, mgr.) presented a fine vaudeville bill for the opening May 30. The bill embraced Fennell and Lane, Hamilton and Howlette, Johnnie Wagner, Flanagan and Nolan and the dainty local favorite, Florence Horst, a clever singing comedienne and rapid change artist. Business was excellent considering un-

favorable weather. The American Hippodrome company opens at Chadwick Park June 20, with high-class vaudeville novelties, pageants, ballets and other features.

Good performances were seen at Law River's Air dome, Biloxi, Miss., May 24-25. Rain spoiled one performance May 23. The Beaver's Minstrels is billed for June 26.

The Victor Stock company opened May 23 at the Washington, Pa., Air dome (F. H. Hallam), and was greeted by capacity business.

At McKinney, Tex., the Air dome, under management of Jesse Warden, did good business during week May 23-28. One day fully up to all expectations. Edwards and Cox, of the Happy Hour, expect to build a new Air dome here, and have secured a plot, 45 x 108, for the purpose.

Tumbling Dam Park, Bridgeton, N. J., was well patronized on May 30, and deserved it. The outdoor attractions were many, and the bill at the theatre was all that could be desired.

Millbrook Park, Portsmouth, O., opened May 30 with several new attractions, including a new figure eight, pool rooms and bowling alleys. The park was overflowing in attendance, and every amusement stand was crowded to capacity. The beautiful little Casino was opened with ladies' minstrel show, giving the audience a new feature. The park was well patronized, and the ladies' minstrel show, with local talent, and pleasant two large audiences. Manager Beribet and his charming wife, Leona Hall, arrived in this city May 27, and Mr. Beribet is completing arrangements to open his ten-week engagement June 6. Both the dancing pavilion and skating rink have been much improved, and Manager Frank Beribet feels the assurance of a much larger season financially than all previous years. Both places were crowded to capacity afternoon and evening. Decoration Day and hundreds of people had to be turned away.

At Tamaqua, Pa., Manie Park opened its season on May 30, and attracted about 19,000 people. Many new concessions have been placed on the grounds, including a new roller coaster. The Park Theatre opened with the production of St. Kimo, played to S. H. O. both afternoon and evening. The predictions are that the season will be the most successful one in the history of the Park.

Mohawk Park, Brantford, Ont., opened after some years by the Grahame Stock company. The Stepan June 1, J. French opened S. H. O.

The Shores resort at Providence, R. I., had their initial opening on Memorial Day, and their initial opening on Memorial Day, and their initial opening on Memorial Day.

Crescent Park, Rocky Point, and Vanity Fair shared alike with large crowds. The usual attractions were all running and all were well patronized. Vanity Fair lent an additional attraction in the line of a large fire, and for a time it looked as though the park was doomed to entire destruction. The cause is not known, but it is thought that electric wires played an important part in the programme. Several volunteer fire companies were summoned from the surrounding districts, and it was only after hard work that a loss of \$10,000, which the blaze was put under control. The whole right hand portion, with the exception of the roller coaster and the dance hall, was wiped out completely. Business was resumed later in the afternoon, however, and brought out additional crowds.

At Casino Park (J. P. French) at Kingston, N. Y., the Orpheus Choral Club, which appeared the past two weeks at the Stone Opera House, presented over the Sea May 30-4. The cast consists of about the same "home talent" actors and actresses who gave the series at the Stone Opera House, and a number of familiar figures are missing from the stage. The abbreviation, however, only seems to facilitate the progress of the plot, which is a musical comedy divided into two acts. Every moment there is something doing, and the rapidity of action, with the costumes which was liberal in its appliances, at deserving success.

The Owensboro, Ky., Air dome opened May 29 to fair business, which would have been better, except for threatening weather.

Manager G. Smith of Lancaster, O., opened the Air dome with a grand vaudeville attraction, the company of A. Wife's Bill and My Uncle from Japan, May 30-4.

At Guthrie, Okla., the Aldermen's Alhambra Stock company spent week of May 30-5 at Will Brook's Crystal Air dome, and pleased good houses.

At Brown's Air dome (Murray and Wallace), Cleburne, Tex., Al Phillips' Comedienne Players offered Her Wedding Day, The Land of Nod, where, St. Kimo, and Old Dan Tucker May 23-28 to good business and pleased.

The William Greer Stock company opened for summer season at the Air dome, St. Joseph, Mo., in The Wolf May 28-1.

At the Fort Scott, Kan., Air dome (Harry C. Erich), the Graham Stock company closed a profitable engagement May 28. Company gave good satisfaction. The Colonial Stock company opened May 30 for two weeks.

Manager Herbert B. Swaney opened the Air dome at Kirksville, Mo., May 19 to fair business. Dot Karroll's company furnished good entertainment and pleased. Rinalda's Players (Swaney and Rinalda) June 4-7. This company numbers fourteen people, and is booked for the Southwest Circuit of Air domes.

Manager Savage, of the Alton, Ill., Air dome opened to capacity business May 29. Vaudeville, pictures and the White House Band all did good bills. Vaudeville, pictures and the White House Band all did good bills. Vaudeville, pictures and the White House Band all did good bills.

At Frank Rich's Air dome, El Paso, Tex., the Ollie Mack company was well received May 31 in A Night on Broadway. The company included Aubrey Adair, Jim Forth, Harry E. Vere, Ed O'Brien, James Peck, Francis Adair, Charlotte Stone, Fraser Shaw, Josephine Dillon, Billy Plann, Billy Omslow, Ollie Mack, Bill Sykes, Bill Bailey, Jessie Swain, and Florence Russell, all of whom pleased. Shooting the Chutes 1-5.

At Fallmont Park, Williamsport, Pa., the Pavilion opened May 30 under management of W. H. Amer, with the Clara Turner Stock company in The Christian and A Child of the Stars. Well balanced company and well pleased audiences all week.

At Johnstown, Pa., Manager John Hinkel opened Luna Park May 28, and, despite the fact that Buffalo Bill was in town, the opening was a success and drew largely. Many new amusement devices have been installed, and a good season is looked for.

Merryland Park, Cumberland, Md., opened May 30 with an indefinite engagement of the Carroll Comedy company. The opening bill was A Struggle for Life, and was greeted by good business.

Vicksburg, Miss., has a new amusement place called Attraction Park, which opened May 28, under management of B. S. Baldwin. This park has a fine little theatre, and during week of May 30-4 a strong bill of vaudeville was offered.

A large air dome will be built at Salt Lake City, Utah, by Manager McGuffey for Florence Gals, who will have a good company and use a repertoire of popular plays during the coming summer. Work is now well under way. The dome will cost 1,000 or more.

WANTED

Sketches and Scenarios for

Talking Motion Pictures

JOHN W. MITCHELL

645 W. 43d St., New York

THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

BRONX.

Frederick A. Rosebush entertained a series of capacity houses last week in spite of the generally inclement and changeable weather. The bill offered was even "bigger and better" than the usual high-class "Williams" brand. Odella, the newest expert swimmer and diver to perform in local vaudeville houses, topped the programme, and Bert Williams had the feature billing at the bottom of the advertisement. The former was received with the warmest sort of interest and every one of her feats was generously applauded, particularly her high diving. Mr. Williams proved that his popularity is as great among the residents of the Bronx as it is in other parts of the metropolis and the mere placing of his name before his first entrance was enough for an exceptional "reception," while his several songs and stories were enjoyed to the utmost and received with unusual outbursts of enthusiastic handclapping. On Thursday evening he received a "Will You Anything But My Wife, and I'll Make You a Present of Her," "You Are Going to Get Something You Don't Expect," "The Barber Shop Chord," "Believe Me," and "Nobody" while he related his story about Martin in the same humorous way he has been telling it and with the same happy results. Charlie and Fannie Van were as funny as ever in A Case of Emergency, and the man assisting them gave admirable support. Mrs. Van wore a most becoming gown of red, with an overskirt of black lace, while a large red picture hat with huge ostrich plumes was adorned by the women folk out front. Robert Henry Hodge and company presented a new sketch, which is reviewed under New Acts. Cook and Lorenz once more were a pair of huge laugh makers, and from start to finish they scored a very big hit. Billy Pantier and his company of acrobats had a fine position—seventh—which they made the most of. The finish with the burlesque bullfight was as funny as ever, and the general routine of the act was up to past high standards. Jarro, the maricain, entertained with his feats of magic, each act being truly remarkable and mystifying. The fact that he works without the use of any elaborate paraphernalia adds rather than detracts from the cleverness of his performance. The lemon trick, wherein he extracts three bills of paper money from the inside of the fruit, caused much wonderment and was hugely enjoyed. The Dobson Sisters sang as exuberantly as ever, and their comedy travesty on a twain of women at a matinee proved funnier than before. They opened well and closed strongly. Selbini and Grovial had the first place, their acrobatic and leading feats being reviewed under New Acts. Motion pictures of the late King Edward's funeral were shown prior to the intermission, as at the other Williams houses, they being received with the same respectful interest as elsewhere. Harry M. Sweeney's orchestra rendered a most effective review of "Harlem's Happy Hits" of the past year and "The Roney Honey-moon," by John W. Bratton, each being well played and fully appreciated, as evidenced by the applause.

ALHAMBRA.

A good comedy bill packed the house last week. Due to the popularity of McIntyre and Heath, who have not played in vaudeville for some time past. They presented (in Guard, which though exceptionally funny and introducing McIntyre as a "coon" lady of style and quality, is not up to the old favorite. The George McIntyre. Still there are some capital lines in the latest offering and at times the house was in spasms. The Three De Ball Brothers opened the bill in their dancing act. The brothers are offering three changes of costume and some rather clever dancing. The songs are an usual with dancing acts, rather uninteresting, but the balance of the act shows ambition to offer something a little better than the usual run of acts in this class. Henry Olive followed and his patter kept the house in a lively humor, notwithstanding the people who were waiting themselves in today fashion. His pleasing personality and ready wit might serve him to better advantage as a monologist; as it is, he gets more out of his material than most entertainers in his particular line and almost as much as the majority of monologists. Madden, Fitts and company were welcome in their little comedy sermon, which was seen for the first time here this season. From the reception they received and the concluding applause their popular rating wasn't hard to determine. Willette Whitaker, assisted by F. Wilbur Hill in the orchestra leader's chair, made a fair impression with her songs, but did not win the house readily until her now famous Hallelujah song. That and the encore colored sermon song were capably rendered and received repeated applause. Joseph Hart's Dinkinspiel's Christmas sketch was a huge laughing success. Selbini and Grovial, who were warmly received in the matter of outspoken appreciation as it did last week for this particular act. The characters are being played better every week, and as an offering with some pretense to headline honors it ranks among the best. World and Kingston followed the intermission. Miss Kingston's sparkling dress caused more comment than the entire act, though the comedy, singing and dancing scored heavily at the finish and they took a goodly number of bows. Raymond and Gaverly followed McIntyre and Heath, really the hardest portion on the bill, but it did not seem to lessen their hit to any extent. They had a hard road to travel in the beginning of the act, but the finale brought them well merited rounds of applause. The Bounding Gordons in their wonderful sensational acrobatic act and the pictures of King Edward's funeral closed the bill.

COLONIAL.

It was a most expensive bill which Perez G. Williams offered the patrons of his oldest theatre in Manhattan last week, and there was not

an act that did not please exceedingly. Eva Tanguay was the headliner, coming next to the closing, Jesse L. Lasky's production of The Love Waltz, with a new cast of principals, scored as it always has in the past. Ben L. Mulvey, who recently was seen in At the Court try Club, once more played the part of Otto Von Marburg in his own inimitable way, causing most of the laughter in the offering. Blanche Sherwood was the Baroness, and she, too, handled the part effectively. Burt D. Harris was seen in the part of the Prince, formerly assumed by Alfred Kappeler and Monte Brooks, played the part of the Princess, which was originated by Audrey Maple. Comparisons are not always to be commended, but in this instance it is almost impossible to avoid them. Mr. Harris sang the part quite as well as did Mr. Kappeler, and he was more pleasing in his dramatic work than his predecessor, sinking his own personality in the role, the lack of which action made Mr. Kappeler's impersonation somewhat disagreeable at times. Miss Brooks did not, however, rise to the possibilities of her role, nor did she sing it as well as did Miss Maple. Possibly with more experience she may accomplish the desired results. But she was not bad by any means, and had she been the first to assume the part she might have played it along her own lines, and thus get more out of it than at present. Lillian Becker was seen as the Baroness, and Al. McGarry as the Prince. The latter, a young man of Courtship and company were well liked, and Lucky Jim proved as entertaining here as it did at the Bronx Theatre recently. Master Ross, however, continues to play the part of Teddy in an unusual manner, and his attempts at dialect and exaggeration, especially marked the delineation. None could forget that he was a child "actor." The Little Stranger (New Acts). Andy Rice sang and talked himself into further popularity, rendering the following parody in a manner peculiarly his own: "Wild Cherry Song," "My Dream of the U. S. A.," "The Mandelstam Tune," and "Rings on Her Fingers." Ed Wynn and Al. Lee scored a very heavy hit after the intermission, and their "gags" and jokes caused an end of laughter. Motion pictures of the late King Edward's funeral closed the bill. Other acts included the Mario Trio of Acrobats, the Hamling in their hard shoe dancing, and the Golden Troupe of Russian Singers and Dancers.

NEW BRIGHTON.

It was a jolly good bill offered to its patrons last week by Manager Robinson, of the New Brighton Theatre. There wasn't a dull moment in it from beginning to end. The opening turn was furnished by the Havoclos, clever comedy players, who were followed by the Phillip Sisters, a pleasing pair of singers. Then came a pair of deserved popularity, Catherine Hayes and Babel Johnson, both of which derive much fun from their "too, too solid flesh" of Italian burlesque. And then the Princess Rajah did her customary contortions with a live snake and a common chair. The lady's manoeuvres pleased as mightily as ever. The best thing in the turn presented by Warren, Lyon and Meyers and called A Little of Everything, was the opportunity it gave Louise Meyers to exhibit her cleverness as a comedienne and dancer. The girl is remarkably clever, and to her may be attributed the success the act wins. La Petite Revue met with its usual appreciation, and was followed by that vaudeville scream, Will R. Murphy and Blanche Nichols, in a revival of From Kasa to Uncle Tom. The fun in this act never grows stale, and it is still as shriekingly funny as when Mr. Murphy showed it to us a few seasons ago. Miss Nichols still wears her near-far garment, her lengthily trailing skirt, which still keeps a foot from the floor in front and she still gives her wondrous exhibition wherein, to the chagrin of Mr. Murphy, she loudly clips her nails with an enormous pair of shears. Needless to say, From Kasa to Uncle Tom won its usual generous series of curtain calls. George Cunningham and Herman Marion closed the bill (prior to the Viagraph) with an acrobatic turn containing indifferent comedy, but better acrobatics. All in all, a bill of wise choosing and pleasing merit.

AMERICAN MUSIC HALL.

Frank Sheridan and company presenting James Horan's latest dramatic playlet, The Derelict, served as the principal drawing card at this house last week. (New Acts.) George Evans held over for a second week, and succeeded most admirably in entertaining his usual big following. William Courtleigh, supported by Frank E. Jamison, Gladys Clair, and Edward O'Connor, presented Peaches for the 'steamy' twentieth time, scoring the same big hit this act has always scored, while the star himself continued his tactics of the matinee idol and played to his audience in a manner that would allow of no doubt as to his position in relation to the act. Marie Dainton gave her impersonations of Anna Held, Carrie De Mar, Maude Adams, Nance O'Neill, Harry Lauder, and Ida Brooks Hunt. The last named was the most glaring impersonation of all the others. In The Choculato Soldier Miss Hunt sings "My Hero" merely as a straight prima donna rendition. There is nothing that could well be imitated. In other words, Miss Dainton's method of presenting this number is merely a guise to "get away" with a copyrighted song, which she could not sing in the same manner as of yore. Omit the time, then, was due to the song itself rather than to any "impersonation" or the manner of its rendition. Montgomery and Moore continued their now almost worn-out skit, repeating their many unaltered and ungrammatical lines with the same gusto as of yore. Omit the time, then, "Get me out of the midnight sun." Was

you singing?" and "Ain't" being repeated in regular order without a minute's variation since the act was first produced over four years ago. To repeat the other familiar lines is waste of space. The small comedy dancing acts are deserving of a word of comment, however, they serving as excellent laugh producing props. The scraps at the close of one was worked up somewhat differently on Wednesday afternoon than when first introduced, and it was as funny as ever. Harold's Animals, Gallardo, the clay modeler; Lee Tung Foo, the Chinese singer and comedian; Adelaide and her Dancers, assisted by J. J. Hughes, and the Rathskeller Trio were the other acts on the bill, each winning favor.

FIFTH AVENUE.

Three new offerings graced the boards here last week, one of these being a most elaborate production for the variety stage, and one which did not win the approval, such an outlay of money, time, brains and energy should furnish. This was William Brady's one-act version of The Vanderfoot. The other new-comers were the Woods and Woods Trio of Wire Performers and Laura Buckley, a comedy mimic. All are reviewed under New Acts. Julius Steger and his supporting company of players scored the most emphatic hit of the bill on Tuesday afternoon. The way to the heart was received with the same show of intense interest as heretofore, and the work of each was fully appreciated. In fact, it is seldom that an act of any sort is received as favorably at a matinee performance as this theatre as was this one. Frank Tinney, the Western comedian, who started the vaudeville going public at the Bronx last week, gave the patrons of this house a decided bump. In fact, Mr. Tinney might be called "That Bubbling Bumptious Antidotal Bromide," whatever that means. But he is a natural born comedian, and though his methods may be a bit crude and rough, it is this crudity which wins such favor. Seldom Models were shown in several new and some older poses, each being quite as artistic and as pleasing as lithographs. The Monica Johnsons, a trio of acrobats, the same outfitting way they have always played, their selections including Paul Lincke's "Blasphemous Patrol," the overture to the opera Zampa, and "Temptation Rag." Trovillo was seen and heard in his ventriloquist act, using his exterior hotel setting as before. The women in the scene, however, might cultivate a more pleasing manner of delivering her lines as some of her speeches failed to "get over" through her peculiar delivery. A fair sized audience was present.

VICTORIA ROOF.

The bill opening the garden spot of Hammerstein's Victoria Roof last week was one more notable for length and even quality, than for anything startlingly new. The headline acts, Bedini and Arthur's burlesque of Madame X, has already been reviewed in these columns, and suffice to say it provoked as much laughter on the roof as it did last week at the Strand. The sketch is a rough and tumble and grotesque mixture of slap-stick comedy. Young Arthur Roy as a blackface Madame X acts humor from the role, but only of the very broadest sort. Bird Millman is still the sprightly young person on the wire the last week of his career. The rest of the bill contained Kessler and Dunn, William Perry, Mike Bernard, the Right English Palace Girls, Luciano Locca (who, by the way, has a most remarkable quality of singing voice, and an instant a most pleasing soprano, the next instant a good baritone), the Kismet Girls, Stepp, Melting and King Bert Lory, Gus Edwards' School Boys and Girls, De Ooe, and the Victorians' pictures of the King's funeral. Although Belle Blanche was announced to appear in her usual series of imitations, she did not materialize. There was no riot of disappointment.

PLAZA MUSIC HALL.

At the Plaza last week the following bill served to entertain goodly sized audiences, the same bill being offered at the American Music Hall in the evening when the regular bill there was offered on the roof. John L. Sullivan, assisted by Jake Kilrain, the two former heavy weight pugilists, have the headline position. Mr. Sullivan doing a short monologue with the fight game as his theme, and closing the act with a three-round bout with Mr. Kilrain. Gladys Orlette sang her usual series of double entendre songs. Sidney Grant told his stories in his own happy fashion, winning his accustomed number of laughs. Francis Redding, supported by Charles Lee Calder, Ralph Samsons, and Willis Evans were seen in Her Friend from Texas, which seemed to please the Thursday evening audience in no slight degree. Jack Terry and Mabel Lambert presented their English types as seen through American eyes. Walter James sang "Imitation," Harry Lander, Leslie and Lasarre showed their skill in acrobatics; Perry and McKee played selections on banjo; Libbey, the trick cyclist, went through a series of clever feats, and Harry Lasarre sang illustrated songs. Motion pictures of the funeral of the late King Edward VII proved as interesting as at the other houses in town.

"ERROLL BURT" ARRIVES.

"Erroll Burt" arrived in New York on the steamship "St. Louis" last Saturday morning. He was met at the pier by two prominent vaudeville managers, and after a few moments consultation with them, was spirited away uptown by a cab, to his hotel. It is said that he might talk too much to the ship news reporters. Young "Burt" appears to be an unassuming young man, of medium height, extremely good looking and dressed in the most tasteful fashion. Save to express his pleasure at being more in America, and his laughing disclaimer of the efforts of some of the reporters to guess at his true identity, declaring that here he desired to be known by no other name than "Erroll Burt," the newcomer, had nothing to say. He was accompanied by a secretary, A. J. Still, a valet and a large number of trunks and traveling paraphernalia. In addition to the secretary that "Burt" brings with him, there is now in progress of construction, at the Lee Lash Studios, a quantity of new scenery, designed to make the new act one of the most elaborate of the coming season. Until his opening in August Mr. Burt will spend the time between New York and New York.

PENCILLED PATTERN.

The easiest way to get your picture in a theatrical paper is to send in your photo with a copy of the publication in your hand.

Press Notice.—Klaw and Erlanger present the Shubert Brothers in the one-act drama The Open Door. Business management of William A. Brady. John Cort, Stage Manager; Moss Reis and Julius Cahn, Advance Agents.

Well, it's over a week now since Glen Curtiss flew from Albany to New York in his airship and we haven't seen him billed any place yet.

Charles Johnson, after overcoming a lot of obstacles, has now quite a string of small time houses, twenty-five of which are around New York city, and Charley is kept busy, as he "sees" every one that comes into his office and if he can't book them he gives them a pleasant smile anyway. That's a novelty for an agent.

The Rathskeller Trio is the name of an act consisting of three young men who were formerly café workers. If every one who went into vaudeville used the name of their former occupations in their billing, it would be funny to see "The Clock Salesman Trio," "Truck Driver Four," or "The Floorwalkers Duo" billed, wouldn't it?

A colored company are to present Darktown Folies of 1910, at Paradise Park, New York. Florence Ziegfeld, Jr., will probably put this show on his blacklist. (Deep stuff.)

While the 101 Ranch was playing Brooklyn last week it billed part of the city with one-sheet printed in Yiddish. They are good things for near-sighted musical acts to rehearse with.

On the level, there are some agents going around trying to book acts who can almost speak English.

The newest fad in vaudeville billing is "As Dainty as a Bit of Dresden China." What's the matter, is there nothing else dainty but china?

"Erroll Burt," this new female impersonator must be a bear cat for getting publicity. Last year over in Paris he went around the streets with a lobster tied on a ribbon. The next thing you know he'll be riding down Broadway on a cow or in a carriage drawn by two kangaroos. Who knows.

Dan Maley, the Italian character comedian, has originated a new Italian character. He calls it "The Sporty Wop," whom he dresses as an Italian who tries to be up to date. Dan recently had his picture taken in make-up digging in the Subway for advertising purposes and some other alleged Italian impersonator copied it. Dan says if any one copies this new idea he'll need the services of a doctor.

If that "split" thing keeps up, you'll probably hear the agents saying "I want an act for from three to four o'clock Monday." They now pay them on the piece work plan.

You have to "hand" it to Thomas Brady, the band agent. Tom is a hustler when it comes to getting bands to manage. The latest one he has taken under his wing is the Fadedie Women's Orchestra of Boston.

Irving Berlin, the lyric writer who can't write anything but a hit—the best habit any song writer could have—tells us he has one up his sleeve that is better than his "My Wife's Gone to the Country." We hope so, Irvie. Ted Snyder and you have made them sit up.

Valseka Suratt is in Paris. Maybe the air in the gay city is good for the whooping cough.

Harry B. Lester is in disguise—that is to say, he has a string of blonde hair on his upper lip that looks like a half-grown eyebrow. Harry calls it a "moustachette." Sometimes you'll make a hit with that.

Ben Schaeffer (by permission of Wolfe Gilbert) has been added to the committee of prominent men who will welcome Roosevelt. Flick says if he don't get on the committee he'll go down to the Battery and sell flags with "Welcome" on them, just to show that he can take part in the celebration, too.

When you can't fill your column up And you're feeling worse and worse, Just take your little pencil up And then write a little verse.

We received an invitation to join Elbert Hubbard's Roycroft Fraternity (two bucks to accompany our acceptance). We don't know if that's a knock or a boost.

The parks are open—some acts will be paid for working some of them.

Have you seen Jules Delmar's suit? He looks like the comedian of a sidewalk talking act. But when it comes to the booking business Jules is there—ask the U. B. O. Dr. Frank E. Miller, the noted throat specialist, after many years' practice, has at last found "the perfect throat" he has so long looked for in J. Aldrich Libbey, the high baritone. Libbey now swells up and says: "Perfection is hard to find, but Doc Miller swears I have a perfect throat, so if I have a perfect throat nothing but perfection goes with me—and that's why I smoke Perfect-oa. He avers that I strike golden tones and that there's silver in each note. Yes, and many a greenback, too."

THOMAS J. GRAY.

NEW VAUDEVILLE ACTS

REVIEW OF PRODUCTIONS BY "MIRROR"
CRITICS DURING THE PAST WEEK.

Frank Sheridan and Company in James Horan's Latest Playlet—William Rock Gives Variety Version of The Tenderfoot—The Little Stranger is a Most Pleasing Offering—Other Presentations.

Frank Sheridan and Company.

James Horan's latest dramatic playlet, *The Derelict*, had its premiere presentation in the Metropolitan last week when it was offered at the American Music Hall by Frank Sheridan and company. Mr. Horan has taken the familiar theme of strife between capital and labor, but gives it a decidedly different treatment than has heretofore been used. In fact, it is the boldest and broadest arrangement of the squandering and pleasure pandering rich that has yet been made upon the local stage. The scene is a private dining room of a fashionable metropolitan restaurant, where the son of a "trust" manipulating capitalist has invited a party of two men friends and three girls as his guests. At the rise they are discovered in various attitudes of negligence, a man at the piano with one of the women caressing him while he plays, another pair "making love" while seated on the same chair, the third couple seated opposite each other at the table, both in a mental state bordering on a "dough." This girl announces that she is sick of it all, and that she is a "good girl." In spite of the fact that she later states that she dwells in an apartment where the elevators run all night, and also in spite of the fact that she is exceedingly well groomed, and also that no one has named her "caretaker" or "guardian," and, lastly, when it is revealed that the Derelict, a down-and-out tramp, is her father. It is this that gives the sketch its worst setback, and makes it an ordinary playlet of the common variety. But to revert to the story: fatigued with the wine and bored with each other's society, one of the women reflects at the waste of so much good food, untouched, while possibly thousands of the poor are starving. She suggests that they throw some to the first tramp who may pass by, following the suggestion by going to the window at the back and tossing a morsel to a passing warfarer. The host invites him up as his guest, whereupon the Derelict enters the room of plenty and seats himself at the table. He is on the point of filling his "aching void" when the taunts of the men and women arouse his ire to a sense of his position and theirs, and he assails them in no uncertain manner. He informs his host that he is aware of his identity, and that it was his host's father who had ruined him in business and made him what he is. He informs the women that they are immoral and liars, and that he knows the record of both of them (the third being asleep on a lounge during this time). When he has unburdened his woes and finished his arraignment he turns to go, and the youngest of the women wakes. Father and daughter face each other. The host demands to know what the Derelict is to the girl, and the latter seizes the former by the throat and hurries him to the door, finally escorting his child out of the room as the curtain descends. If it were not for this finish and for the inconsistency of the character of the girl, who by the way, was also sadly miscast, Mr. Horan might have written a powerful playlet, and one that would stand for something in the realm of sermon-dramas. In the title-role Mr. Sheridan was the same virile, convincing and dramatic actor he always has been, making the part stand out from the others in no unimpeachable manner. Hayden Clifford as the host, Hector McCarthy, Robert Clifton, Dolly Collins and Mary Cross as the guests, are each deserving of praise. But, as already stated, Gertrude Barthold was entirely miscast as the daughter, and did not either look or play the part as it should be played. She is too heavily built, a girl to assume the role of a sweet and ingenuous maid of innocence, and her exaggerated make-up and red gown suggested the "heavy woman" rather than a youthful miss barely out of her teens. Otto Mandillo gave a pleasing touch in the part of a head waiter, singing "Gloria Birri Bin" in most commendable fashion.

The Little Stranger.

One of the most pleasing surprises of the entire past season was the production at the Colonial Theatre last week of Frank Oraven and George V. Hart's dramatic playlet, *The Little Stranger*. It was a vaudeville audience have the opportunity of witnessing one of the simplest, clean and powerful offerings in the hands of such a small cast. *The Little Stranger* is the anticipated child waited and prayed for by Benjamin Robbins, a former trainer of racing horses, who has met with financial reverses through his propensity for betting. The scene is on a Southern race course, away from the grand stand. Robbins is discovered at the race, leaning against the fence rail beside the track. He has bet his last \$5 on a 60 to 1 shot, with the hope of its bringing him enough money to return home to his wife, so that he may give her the comforts and luxuries she so much needs with their first baby's coming. A colored servant of Henry Coleman, a horse owner, appears and informs Robbins that this particular spot is the private "grand stand" of his master and himself. He recognizes the former trainer, and when Coleman appears he introduces them. Slowly the story of the happiness of the latter in his possession of a little girl of three years and of the hopes of the former is told. Coleman showing the other several pictures of his child, upon learning of the bet Robbins has made, Coleman wishes him luck, but tells him that he has not a chance in the world. The race is run, Coleman holding a pair of field glasses and following the horses in their course. At the finish he announces that "The Little Stranger," the horse Robbins had bet on (the name of which had given him his "hunch"), had won. As the former trainer is about to go to the ring to cash in his bet, Coleman calls him back and offers to cash it for him, thus saving him the trouble and allowing him to get to the train for home at once. They shake hands heartily at parting, and Robbins promises never to bet again. Abo has in the meantime taken up the glasses, and when Robbins has gone he excitedly informs his employer that his horse and not "The Little Stranger" had won. Coleman turns to him slowly, as the curtain begins to descend, remarking, "I know it, Abo, but they will be our present to the little stranger." Each part was played admirably, it being unfair to criticize one without giving credit to

another, and the quiet, unemotional and unmelodramatic manner of the presentation was one of its most pleasing features. It should have a long and successful run in vaudeville, and would make an exceptional curtain raiser for any play.

Robert Henry Hodge and Company.

In an offering which at the start bade fair to develop into a somewhat burlesque sketch, but which improved as it continued and closed most admirably, Robert Henry Hodge and company were seen for the first time in the metropolis at the Bronx Theatre last week. *Troubles of Bill Blithers, Bachelor*, is the title of the farcelet, the author not being stated on the programme. The scene is in the bedroom of one Bill Blithers, an aged and somewhat decrepit bachelor of bald head and rubicund, bulbous nose. Three women, Abigail Smithers, the landlady; Mrs. Artful Jones, and Lissie Tangle, fellow boarders in the same house with Blithers, conspire to "get even" with the old man for his hatred of womankind and of them in particular. So, one by one, they enter his domain and make violent love to him, the first named going so far as to accuse him of trying to kiss her during a feigned fainting spell on her part. From the beginning of the first scene between Blithers and the landlady the comedy was fast and furious, and laughter was continuous until the final curtain. Mr. Hodge showed ability above the ordinary in a character role, and his make-up was remarkably good as well as exceedingly funny. Margaret Hatch as Abigail, May Alexander as Mrs. Jones, and May Stewart as Lissie gave more than adequate support, while an unnamed man added to the act in the role of a house servant. The act ran nineteen minutes on Thursday evening and, as stated above, scored a big hit after the first three minutes or so.

William Rock and Company.

At the Fifth Avenue Theatre last week William Rock supported by a company of twenty-five people presented his vaudeville version of Richard Carl's musical comedy, *The Tenderfoot*, giving thirty-three minutes of music, song, picture and amusement in one scene. But there was something decidedly lacking, and in spite of the generosity displayed in scenic and costume equipment, to say nothing of the size and excellent calibre of the company, the audience did not enthrone to any extent, and after the final curtain the applause was remarkable for its smallness. In the original production Mr. Rock played the part of Hon. Lee, the Chinaman, a character not brought forth in this version, where he is seen in Mr. Carl's role of Professor Satchery Pettibone. The others in the cast included Albert Wallerstedt as Colonel Winthrop, May Bouton as Marion Worthington, Eugene Herbert as Ruddy, Irene Messenger as Sally, Joe Smith as Harry, as Sergeant Barker, G. Edwards as Captain O'Reilly, William Lytle as Honest John Martin, Jane Grant as Flora, Jean Fibby, and Mabel Fairfax and A. Magie as the Tom Cat Girls. The costuming was quite as generous in comparison as was that of the original, and the staging was exceptionally good. Mr. Rock was very funny at times, and he danced as nimbly as he always does. It is always difficult to condense a three or even a two-act production into a half-hour's entertainment, and this is the probable reason that *The Tenderfoot*, Jr., did not score as favorably as its parent did when it had its first long run at the New York Theatre, beginning in February, 1904.

Laura Buckley.

Convinced that impersonations are the rage, Laura Buckley, a newcomer to the local vaudeville stage, gave her idea of a series of characterizations at the Fifth Avenue last week, and in spite of her early position on the bill (second) scored a pleasing hit. Miss Buckley does not imitate, she creates her own characters, using a method somewhat like that of Grace Hazzard's to make her costume changes. But she goes further than Miss Hazzard, and like many male impersonators, makes her face and changes her head gear through the use of wigs. Her first was that of a suffragette encountering a mouse. It was the poorest of her numbers, and might well be eliminated. Her next was an impersonation of an old man, which, though as an impersonation, was vocally, and there was little in tone or quality of her expression to remind one of a man of any age. An amateur recitationist proved quite amusing, and though it was an extremely exaggerated type it served its purpose. A depiction of a woman demonstrating a patent food cereal at a department store closed the act, bringing her out for three bows on Tuesday afternoon. Miss Buckley possesses much talent, and shows a desire to be original. But she needs the assistance of a good vaudeville stage director who knows she should also cultivate a more pleasing manner of speech, as many of her voice tones are unpleasantly nasal. In certain types she should be very successful, and a visit to vaudeville houses from the "front" might be of benefit to her.

Woods and Woods Trio.

Doing a wire walking act, the Woods and Woods Trio of two men and a young woman, made their metropolitan bow at the Fifth Avenue Theatre last week, scoring a very big hit for the opening position. Their act is framed up in a novel and most pleasing manner, first showing a drop sitting in three, with houses right and left, a wire connecting the two. A pantomimic story of an elopement is gone through, one of the men playing the lover and escorting his sweetheart to safety across the wire, while the other man as the enraged parent goes into spasms of anger from a position of impotence below them. A dark change quickly shows a regulation wire apparatus, with steps leading to platforms at each end. The feats indulged in, while not really new, were all accomplished with exceptional skill and form, the girl reminding one very much of Hilda Millman. Her closing "stunt" while mounted on the handle bars of a bicycle, with the front wheel elevated, won a generous amount of well deserved applause. The act ran twelve minutes on Tuesday afternoon.

Selhini and Grovini.

At the Bronx Theatre last week Selhini and Grovini, a man and woman, made their metropolitan bow, doing a combination acrobatic and juggling act which met with pronounced favor. They opened the bill, using the full stage. Their work consisted of a series of hand-stand balancing lifting "carpetbag" juggling, handspinning and juggernauts, juggling with sticks (as done by Japanese troupes), juggling with plates, hats, etc., and trick bicycle riding, including additional "stunts" on a high wheel. The act moved rapidly and each feat was accomplished with skill and ease. The twelve minutes of its running was more than its share of the Tuesday night audience was generous in its signs of appreciation.

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HEARING ON AGENCY BILL.

ARGUMENTS BY ATTORNEYS BEFORE GOV. HUGHES AT ALBANY FRIDAY.

Statements by Various Legal Advisers Bear Out the Contentions of "The Mirror" as Stated in Last Week's Issue—Correction of an Erroneous Statement—Lycium Managers Declare the Bill to be Unfair.

Before Governor Charles E. Hughes in his chambers at the Capitol in Albany on Friday afternoon attorneys and other representatives of those interested in the Theatrical Employment Agency bill argued for and against the measure. During the hearing it developed that the measure is not only antagonistic to the dramatic agents, but is drawn as to seriously hamper lycium agents and managers, who declare that should the measure become a law it will drive them out of business. Attorney W. S. Angellman appeared for the latter class of agents and stated that the law would apply its restrictions to lecturers, and hence would destroy the lycium bureaus, which are an absolute essential for the booking of such artists, including many of the best known clergymen, scientists, authors, poets, scholars and others before the American public. He declared that a 5 per cent. fee would be an impossible recompense for the expense and labor of routing such artists, and that at present, as in the past, the fees have ranged from 10 to 30 per cent., depending upon the class of lecture or entertainment involved. Governor Hughes asked if lecturers ever appeared in costume, and was informed that such was often the case. Assemblyman Green said that if lycium bureaus were now charging 30 per cent. they were violating the present law.

Attorney H. W. Taft, representing the United Booking Offices, attacked the constitutionality of the act, declaring that the restrictions of the contract clauses (which this measure has already declared against) were class and discriminating legislation and a violation of the Fourteenth amendment to the United States Constitution, as well as the State Constitution. He declared it to be an interference with the rights and liberty of actors, managers, agents and all concerned.

Maurice Goodman declared that the clause requiring an investigation of the financial responsibility of managers before a contract could be signed was impossible of operation.

Ex-Assemblyman C. F. Murphy and Mrs. Beaumont Packard, of the Packard Theatrical Exchange, appeared for the outside agents not included in the United Booking Offices, and argued that a law applicable to the vaudeville actors and agents they employ was not suited to the actor and the agencies they patronize.

Assemblyman George C. Sweeney, Dennis P. O'Brien and Harry Mountford appeared and presented their arguments on behalf of the vaudeville actors and the exactions and disreputable practices of certain managers and agents, declaring that boys and girls were sent out on the road by managers, who were left stranded after having paid 10, 15 and 20 per cent. of their salaries for the engagements. Attorney O'Brien declared that the bill was equitable, and that under the present law the matter was entirely one-sided and in favor of the manager and agent against the actor.

In its last issue the official organ of The White Rats of America took exception to certain comments, which appeared in this Mirror of a week ago. In two points the editor of The Player is correct in calling attention to an error on the part of this Mirror's writer, error which this Mirror hastens to correct. Other statements of the editor of The Player cannot be commended.

In the haste of going to press two days earlier than usual, owing to the legal holiday on Decoration Day, and owing to the fact that a copy of the amended bill regulating the conduct of Theatrical Employment Agencies did not reach this Mirror's office until just prior to going to press, these errors were committed.

As to the subcaption of the article which The Player takes exception to, the heading should have referred to the dramatic agents and not to the vaudeville agents, as printed.

The clause regarding the commissions to be charged by dramatic agents the statement that "five per centum of the salary or wages per week for ten weeks of a season's engagement constituting ten weeks or more" was the second oversight on the part of the vaudeville editor of this journal. However, attorneys representing certain dramatic agents who were consulted several weeks prior to the passing of this bill by the Legislature, stated that this clause might be misinterpreted, and that it might be accepted by a court of jurisdiction as to bring about a miscarriage of justice. All of which is of common occurrence regarding the reading and interpretation of most laws.

Granting, however, that this clause does away with all of the troubles regarding the charging of commissions, which was the primary cause for the enactment of this measure, there are so many other bad features of this bill, which were commented upon at length by this Mirror last week and previously that it is legitimate to reassess the stand taken with reference to them.

This Mirror has never been at variance in the slightest degree with the Order of White Rats or with the Actors' Society. It has, on the other hand, always been heartily in accord with the principles of every legitimate and honestly conducted organization of actors, performers, stage hands or any other body connected with the theatrical profession. It is hardly necessary at this time to assert that this Mirror is not, as the editor of The Player declares, solely the "mirror of the manager and the agent." It is and always will be the Mirror of the entire theatrical business and the friend of every honest man and woman concerned in this business.

This Mirror is decidedly in favor of fair and stringent laws governing the conduct of all matters regarding the theatrical business. It is in favor and always has been of a straight 5 per cent. commission, except as regards the booking of lycium artists. It is in favor of a bureau for the securing of engagements for all actors, performers and others to be conducted by these persons themselves. If the White Rats can conduct such a bureau, so can the Actors' Society or the Theatrical Mechanics' Association or the Actors' Union can do so with benefit to all. The project has the unquestioned approval and support of this Mirror. But there are actors and performers who have secured engagements through honestly conducted agencies operated by individuals and firms who are still in favor of such agencies and firms, and as long as there is a theatrical business there must

be some agency between the actor and performer and the manager and producer. Any bureau of employment operated by any organization will be subject to the requirements of this law the same as an individual or a firm would be; and there are certain clauses in this bill which, if enforced by law, will make it practically impossible for such an agency bureau to operate. And it is this that this Mirror takes exception to. If the theatrical agent is a menace to the business, then pass a law which will eliminate the agent from the field. If the law, however, does wish to recognize the legitimate theatrical agent, then the law should be framed and so enforced as to permit the agent to operate.

THE MERRY WHIRL.

Cliff Gordon and Bobby North's Burlesque Opens at New York Theatre for a Run.

After a road tour and presentations in the metropolis only a few weeks previously, Cliff Gordon and Bobby North offered their burlesque company in The Merry Whirl at the New York Theatre with the expectation of a run of some duration.

To those who lean toward this form of amusement The Merry Whirl is good entertainment. A large sized chorus composed of both girls and men are seen in a gorgeous display of costumes and gaudy, and the burlesque is replete with most praiseworthy settings.

James C. Morton and Frank Moore scored the heaviest hits and deservedly so. In the first part, which is called The Magic Ring, they played the part of a rather coarse actress of the Parisian stage, where women of the large brunettes and somewhat corpulent style of business are so popular with the music hall patrons of the French metropolis. Her vocalism was none too good, and her dancing might be improved upon should she by some means remove an all too apparent weightiness which assisted her but ill. In the second part, The Magic Ring, she was seen as a gown maker's model. Again, her corpulence tended to make one smile somewhat broadly at the idea.

Phil White amused as a Hebrew millionaire in the first half and as the proprietor of the dress making establishment in the latter part. May Florence Linden sang most pleasingly, as did Florence May, who, by the way, made the most striking appearance of any of the women principals. Walter Pearson played the part of an Earl in the first part and a French nobleman in the last, doing praiseworthy work in each.

Others included Edwin Jerome, Lew Harkins, B. L. McAndrew, Jack Clendon, and James Doyle. Allan Reid made an able stage "clearer" in the role of a husky butler during the first half, while later on he was recognized as one of the "merry merry" singing in the general throng with a fine condition.

The Monday evening audience applauded the many tuteful airs most generously, and much credit is due Leo Edwards for his work in this direction. The lyrics are by Ed Ray, and the music by Don Roth. To Jack Mason is due the most praise for his exceptionally good staging of the whole. Many of the dancing and marching formations, while not entirely new, were very effective, and compare favorably with similar numbers in some of Broadway's best musical comedies.

LATE CLEVELAND BOOKINGS.

W. S. Cleveland announces the following bookings: Bradley's Minstrels, Dettie and Herall Dale company, Wallace Mackay, MacCarthy and Major, Harry Botter and company, Professor W. H. Van Dorn, Dolly Marshall, Lou Williams and company, Hillebrand and De Long, Grace Trebor, the Manning Trio, Murphy and Willard, Edwin, the grand old Boys, O. Harris and Francis Fairfield, McDevitt and Kelly, Chapter De Armond, Georgalas and Brother, Dorothea Head, Kelly and Lafferty, Singlton and Jan Troupe, Mital Admound, Five Gold Dust Twins, Frank Barrette, the Fredericks Trio, Comedian Tom, Irwin, the grand old Boys, O. Harris and Francis Fairfield, McDevitt and Kelly, Chapter De Armond, Georgalas and Brother, Dorothea Head, Kelly and Lafferty, Singlton and Jan Troupe, Mital Admound, Five Gold Dust Twins, Frank Barrette, the Fredericks Trio, Comedian Tom, Irwin, the grand old Boys, O. 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Harris and Francis Fairfield, McDevitt and Kelly, Chapter De Armond, Georgalas and Brother, Dorothea Head, Kelly and Lafferty, Singlton and Jan Troupe, Mital Admound, Five Gold Dust Twins, Frank Barrette, the Fredericks Trio, Comedian Tom, Irwin, the grand

NEWS FROM PHILADELPHIA.

Philadelphia, June 6.—Beginning with today the Grand will change its bills twice a week. On Monday, Tuesday and Wednesday the program will include Louis and Dal in a lesson in Opera; George W. Lander, the Australian ventriloquist; Silverio, Juggler, and Pinard and Mandy in a musical act. The bill on Thursday, Friday and Saturday will offer Alexis, contortionist; Armstrong and Ashton, singers and dancers; Peters and company in the shift, His Lucky Day, and Annette De Lanture in living song pictures. The three Matrons will be at the Grand all week.

A Philadelphia favorite, Frank Bush, comes to the William Penn this week. Others on the bill are: The Yocars, Atlantic Quartette, the Stinson Sisters, Lena Arminville, "queen of the wif," and Howard and Adair, comedians. Julius Steger heads the bill at Keith's this week, presenting Keith Comfort Mitchell's sketch, "The Way to a Heart." In addition there will be Tom Waters, the quaint pianologue artist; the De Haven Sextette, in music, dancing and wit; Willette Whitaker and P. Wilbur Hill, singers and instrumentalists; Selma Brats, female juggler; the Musical Johnstons; Frank Wilson, cyriller; and Clifford and Burke, in The Lawn Fete.

The West Philadelphia Hippodrome did not last long, and has already joined the "has been" list. It is understood it was bought out by the Philadelphia Hippodrome Company. Humor has it that Beatrice Starr and Beanie Johnson (Starr and Johnson) have been re-engaged to appear on the Million Dollar Pier at Atlantic City for the season.

MORRIS' PLANS IN THE WEST.

It is understood that a conference has been arranged between Walter Hoff Seely, vice-president and general manager for William Morris Western, and Samuel Newhouse, the millionaire mine owner of Salt Lake City, to settle final plans for the completion and operation of a circuit of nine American music halls, of which the theatre of which the cornerstones has been laid on Ellis Street, San Francisco, is to be one. Mr. Seely has awarded a contract to the American Seating Company for \$60,122.50; Kohler and Chase has been given a contract for twenty-two specially designed pianos. Further contracts for scenery have been given amounting to \$51,281. It is said that the local American Music Hall will be formally opened on Oct. 24. The American Bridge Company will start to place the structural frame work on June 10. George F. Kerr, formerly manager of Robert Mantel, has been retained to look after the booking department, with offices in San Francisco.

A VAUDEVILLE POETESS.

Marie Hemington Hines, of the well-known vaudeville team of Hines and Hemington, has blossomed forth as a verse writer and has compiled a series of odes and rhymes concerning theatrical folk and other subjects. Her book is entitled "Footlight Rhymes," which is neatly bound in red cloth and printed on good paper in clear, legible type. There are a number of excellent portraits of noted vaudevillians, including full page cuts of the authors and her husband, William B. Hines. There are also a number of reproductions of vaudeville and other programmes, which are valuable as relics of bygone days. The work should have a large sale among those interested in the stage, and particularly those who have helped make the vaudeville branch of the profession what it is today. The Broadway Publishing Company are handling the work. It is dedicated to Irene Franklin.

BRIGHTON BEACH MUSIC HALL OPENS.

The Brighton Beach Music Hall opened its season last night, June 6, with the following bill: Odette Lottie Williams and company, Al the Country Club, Wedden and Conrad, Alexander and Scott, Bert and Lottie Walton, and James Thornton.

BALTIMORE NOTES.

Vaudeville and moving pictures are presented at the Academy, the Victoria, the Maryland, the Wilson, and Lubin's Vaudeville and moving pictures are also seen at Electric Park and Oriole Park, and concerts are given at Bayshore Park and Gwynn Oak.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4—Indefinite.
Ahearn, Chas.—Shea's, Buffalo, N. Y.
Alcorn, Newsboys' Quartette—Maj., Birmingham, Ala.
Apdell's Animals—Park, Akron, O.
Bama Bama Girls—Maj., Grand Rapids, Mich., May, Chgo., Ill., 13-18.
Barlowe Breakaway—Sana Souci, Wilkes-Barre, Pa.
Barnes and King—Bronx, N. Y. G. New Brighton, Brighton Beach, N. Y., 13-18.
Barnes and Reming—Opera House, Midway, 9-11.
Bicknell and Gibney—Maj., Charleston, S. C., May, Columbus, Ga., 13-18.
Bowers, Walters and Crocker—Ariel Roof, N. Y.—Indefinite.
Caine and Odum—Idea, Pond du Lac, Wis.
Cameron, Ella—Lyric, Jamestown, N. Y., Arcade, Niagara Falls, 13-18.
Clayton-Drew Players—Lycium, Port Arthur, Can.
Clipper Comedy Four—Poli's, Waterbury, Conn.
Coastal, Musical—Keith's, Columbus, O.
Conroy, Le Maire—K. and P.'s 5th Ave., N. Y. C.
CERRY, WILL M., AND BLANCHE BAYNE—Orpheum, Frisco, May 30-June 30.
Dale and Boyle—Maj., Chgo., Ill.
Doherty Sisters—Shea's, Buffalo, N. Y.
Dorothy, Gavin—Maj., Charleston, S. C., 13-18.
Dorsch and Russell—Unique, Minneapolis, Minn.
Haman, Harry—Thompson—Harard, Phila., Pa., act opened 2:15 in the afternoon May 2 and was booked for twelve weeks the next day. The act starts on its Orpheum tour June 6 in Grand Rapids, where the Majestic, Chicago, to follow.
Gus Schinke's novelty, Joyland, with Clara Belle Jerome, is just finishing a tour of seventy-two solid weeks. She will play Buffalo, Rochester and Philadelphia before the end of this

season, and will open next season in the middle of August.
Allice Worke and her six Scotch Laddies was a big hit last week at the Majestic in Milwaukee. She also has been booked for the Orpheum circuit.
A rumor has been started that Gus Schinke was booked for the Orpheum circuit, but at the same time states that he has just signed another contract for two years longer in the service of B. C. Whitney.
Gus Schinke's next novelty will be a musical dancing act called Pastimes in Alaska, with a prominent star at present playing in New York. This act will open the middle of August.
According to a news report from Chicago, Herman Lieb may soon appear in a protean sketch, being written by Constantine Skinner, a local newspaper woman of the "Windy City."
Ethel Green, who is now playing with De Wolf Hopper and who has been identified with musical comedy for several seasons, will be seen in a new and novel character singing act in vaudeville next season. She has several songs which she wrote exclusively. She will make five costume changes.
Paula Edwards will begin a vaudeville tour next week, singing a new repertoire of songs and using several changes of costume.
Jess Ward, who recently closed a successful tour through New England, is laying off this week while she is preparing a new novelty song which promises to be a big hit. In fact, from her description of it, it should be one of the most novel features of the past year. She will also have several new costumes as an added feature of her act.
Theresa Valerio, who had a tryout at the Bush Temple in Chicago last Thursday night, was given Western Vaudeville Managers' Association bookings by Walter De Oria.
Ethel West and Tom Denton, a recently organized act, appeared at the Trevett in Chicago last week, and were very well received upon their return to Chicago. Miss West and Mr. Denton met a few months ago in Oklahoma and were united in marriage before their acquaintance was of a week's duration.
Gertrude Vanderbilt and Harry Pilcer tried out a new act at Young's Pier, Atlantic City, last week, this being their first vaudeville appearance together.
Jack Kingsberry, an actor well known throughout the West, made his metropolitan debut at the Savor Theatre last Thursday afternoon, offering a single vaudeville version of The Bells, the play which the late Sir Henry Irving made famous. From reports Mr. Kingsberry scored an emphatic hit.
Murray Livingston, who has been appearing in vaudeville and also in the legitimate stage for several seasons, has signed with The Star and Garter Burlesque company, and will offer a new German comedy act in connection with the vaudeville portion of this production.
Mabel Nelson, a cousin of "Battling" Nelson, the prizefighter, is going to become a trainer of wild animals. It is stated, and will when sufficiently coached in this art, present an animal act in vaudeville. She is to take her instructions from Captain Jack Jones, proprietor of the Bostock Arena in Dreamland, Coney Island.
Lester and Matt Morgan are presenting a new dramatic and operatic act at the Fifth Avenue theatre, entitled The Tiger's Temple. In the offering are: Edith Lowe, Lawrence Cover, Sigmond and Toland, and a number of others. The act will be reviewed in next week's Mirror.
Viola de Costa, who retired from the stage about a year ago for domestic reasons, has fully regained her health, and will shortly return to vaudeville with a new sketch specially written for her. Her last offering was The Latin Quarter.

CHICAGO NOTES.

Louis Kelso, re-engaged for The Honeycomb Trail company, is in vaudeville meantime with a new act which is on view at various local theatres.
Police antipathy, directed by the man of good taste at the Savor Theatre, caused the withdrawal of G. Molasses' Danse de Robe de Nuit at the American and the substitution of some Apache clinchings between a pair of dancers.
Amelia Stone and Armand Kalis, who have been married since they were at the Court in The Kissing Girl, entertained the large audience at the Majestic last week in a new sketch of the lighter sort, with plenty of singing. Miss Stone won applause with her songs, especially "The Honeycomb," which was the only one just suited to the time, the place and the girl.
Mr. Kalis might be described as a man who sings like Anna Held. His voice was pleasing, but his chief song not quite so well chosen as it might have been.
Flo Trevel was seen again at the Majestic last week in George Ade's farce, Mrs. Peckham's Carouse. It was entirely successful, as usual. Her capable little company included Thomas Springer, Sidney Broughton, Frankie Raymond and Harry O'Leigh.
Homer Lind was back in town last week, this time at the American Music Hall, in Gus Weinberg's clever musical playlet, which has served Mr. Lind so well. His big voice won hearty applause and the alternating currents of humor and pathos were vigorously appreciated. The musical actor who played the "prop" simply "ate it up," to use the Shakespearean language of the stage.

VAUDEVILLE JOTTINGS.

Sydney Shields and company, presenting the comedy playlet, Broadway, U. S. A., by Allen Gregory Miller, will open on the Orpheum Circuit at Spokane June 27 instead of July 5 as originally planned. The act was booked for the Orpheum time since the contracts were first made out.
Al. Johnson will leave New York next Friday to take in the Jeffries-Johnson fight on July 4. He will stay out West until his season opens on the Orpheum time, about July 25.
Bert Leale arrived in town last week after a successful tour of the Orpheum circuit.
Mandy Hall Macy has been ill for the past several weeks at her home at Shoreham Bay, N. Y., but is now reported as recovering.
Princess Rajah will sail for Europe on next Tuesday, June 14, to be gone several weeks.
May Clinton, of the former team of Cooke and Clinton, is now doing a single shooting act. She opened at Bayonne last week.
The Star Theatre in Chicago closed its regular season last week and will reopen in August or September.
On Next Sunday, June 12, Joe Wood will offer a vaudeville bill at the Academy of Music, this being the first of this sort of entertainment ever presented in this house. Until August, when

the regular vaudeville season under the Fox regime will begin, Wood will present Sunday bills, George Payton using the house weekdays for his stock company.

Florence Modena is in the last few weeks of her presentation of A Lesson in Reform, and in the Fall will produce a new sketch, When Girls Meet, by Mrs. Gardner Reed.

English Jack O'Brien arrived in Chicago last week after some recent vaudeville engagements. He is worried about a report that his wife, Anna Belmont, "The Irish Duchess," died in Denver last week. He is not sure that the report is true.

Cottrell and Hamilton, who are appearing in vaudeville, are entertaining several burlesque offers for next season.

The Two Macs, late of Harry M. Strouse's The Lady Buccaneers, are appearing in vaudeville in Chicago, being booked by William Morris, Inc.

Florence Bindley is resting at her home in New York after thirty weeks on the Orpheum Circuit. Darwin S. Kerr, her husband, is playing a farce comedy entitled Fads in vaudeville houses in the Middle West, having headlined the bill at the Trevett Theatre in Chicago last week.

Cartmell and Harris will spend their Summer vacation on Long Island, where they have purchased a home.

Correspondence

ALABAMA.

MOBILE.—LYRIC (Gaston Neubrik): The Harlan Opera Co. in Girls Will Be Girls, with Jess Marble, Harry Gribble, Edward Brock, and Bertie Beaumont May 23-28; an excellent comedy drew large business. The Man from Mexico (musical version) 31-4.—ITEM: Manager Tannenbaum of the Mobile Theatre, is spending some time at Hot Springs, Ark.

MONTGOMERY.—MAJESTIC (W. K. Couch): Majestic Stock in repertoire May 23-28; good business.—ITEM: H. D. Stevens, representing and acting for Klav and Erlanger, closed a contract for lease of the Montgomery Theatre for a term of years, to take effect Aug. 1.

ARKANSAS.

EL DORADO.—JOHNSTON'S OPERA HOUSE (A. D. Howard): Park.—GUM CITY THEATRE: Cannon and Whetton Comedy Co. May 23-28; poor co.; good business.

CALIFORNIA.

RIVERSIDE.—LORING (Frank C. Nye): The season of 1909-1910 closed on May 11 with the appearance of May Nelson in The Rajah—action of Amst Mary. The season has been one of the most successful in the history of the Loring and Manager Frank C. Nye deserves great credit for securing high class attractions. Manager Nye has arranged for a short Summer season of high class attractions (the first of which will be the appearance of William Collier in the Lucky Star 24.—UDITORIUM: Closed in the Le Mayne Stock co. with an indefinite engagement in The Hearts of Tennessee 31; well received; good attendance all week.—ITEM: The co. is one of the best that have come here this season, and the indications point to a successful engagement during the Summer.—Frank C. Nye, owner and manager of the Loring Theatre, has leased the Potter in Santa Barbara, and left for that place 5. He still retains the Loring at Riverside, and will have the active management of both places, but will make his headquarters at Santa Barbara.—Robert Schroeder, formerly assistant treasurer at the Loring, has been appointed business manager at Riverside.—Mr. Nye will book both theatres through H. C. Wyatt, manager of the Mason Opera House at Los Angeles.

OAKLAND.—MACDONOUGH (H. H. Campbell): Mandy Allan May 31; clever performance to capacity house. Kolis and Lott.—LARRY (H. W. Bishop): Bishop's Players presented The Wolf 23-26; one performance to increased attendance. Forty-five Minutes from Broadway 30-5.—ITEM: William Wolbert and Edith Lytle have closed their year's engagement with Bishop's Stock co. at San Francisco. Arrangements have been made for an outdoor performance of As You Like It to be given in the Greek Amphitheatre, Berkeley. The leading role to be sustained by Mandy Adams.—Manager Bishop of the Liberty Theatre, has decided to present a series of George M. Cohan's musical plays, the opening production being Forty-five Minutes from Broadway 30.

COLORADO.

ASPEN.—WHITNEY OPERA HOUSE (Shashan and Yates): Kempton Kennedy May 23-28 in Dora Thorne. For Her Brother's Sake, St. Wino. The Senator's Daughter, East Lane, and A Man's Broken Promise pleased good business.

CONNECTICUT.

BRIDGEPORT.—POLI'S (S. E. Poli, prop.): L. D. Garvey, res. mgr.; Alice Fleming and John Ince made the most improbable and entitled story of St. Rimez cover almost natural May 30-4, which is high praise indeed. Terese Deagle, too, was excellent. Entire acts songs and motion pictures are continued. Business from the very outset of the season has been uniformly good and each week attracts a premium after Tuesday.—ACKNOWLEDGMENT (Ira Jackson): As a post-season surprise, we are promised a visit from Billie Burke 10.

STAMFORD.—ALHAMBRA (Kornik, Chgo.): The Franklin Stock co. May 30-4, presented Girls in fair business. This same play was presented here earlier in the season, but not so well, at Broadway prices. The longer Miss McAllister and Mr. Jeffrey stay the better we like them. The Wolf 6-11.—ITEM: It would appear that this town is not quite prepared to support in a way eminently satisfactory to the box-office, a permanent stock co., presenting one play each week, but as this is our first experience in this line, perhaps we may become educated, for it does seem too bad that with such an excellent co., as we now have, there should not be better response.

WATERBURY.—JACQUES (W. Whitaker): The Fall Summer Stock in St. Wino May 23-28; good business. Brewster's Millions 30-5 pleased large audience.—POLI'S (Harry Parsons): Billie Burke in Mrs. Dot 7.

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GEORGIA.

SAVANNAH—BIJOU (R. G. Herndon): In the Palace of the King was the bill at this house May 30-4. It was one of the most successful productions put on by this capable stock co. and business was large.

IDAHO.

BOISE CITY—PINNEY (Walter Mendenhall): Spiritualistic demonstration May 23.

Nelson-Volga pictures 30. White Squaw & TURNER: Reopened 23, under new management (L. Frits, mgr.) with pictures and one-act drama.—**ORPHEUM**: Closed 23, under management of Joe Spiegel; will reopen 30, under new management. Lynch and Stoltz, with vaudeville and moving pictures.—**RIVERSIDE PARK**: Will be reopened by Manager Spiegel 30. Decoration Day with Hunt's Goshen Tourist, thirty people, in Rajah. There will also be baseball and dancing.—**OAKS**: Grand Templers' March and Countermarch at New Orleans; first picture ever seen.—**BOE** and **LYRIC**: As usual, standing room only.

ILLINOIS.

DELYDRE—**DERTHICK'S** (Leon, Desart and Pierce): The Great Divide May 19; excellent co. to small house. Grace Hayward Players in The Regeneration 30; good offering to small house. Same co. in Cameo Kirby 27.

WATERLOO—PLUMB OPERA HOUSE (J. E. Williams): The Harvey Stock co. May 23-24 in North and South and What Happened to Hopper; business good; performances excellent. Season closed.

ELGIN—OPERA HOUSE (F. W. Jencks): The Great Divide May 20 pleased good house.—**ITEM**: This closed season and Prickett and Thielens will install moving pictures.

STERLING—ACADEMY (George Olmstead): Season will open in August and the new management will take in all bookings of former Manager W. F. Lipp.

INDIANA.

GOSHEN—JEFFERSON (Harry G. Sommers): The County Chairman (local) 7 closed house for season.—**ITEM**: Harry G. Sommers, of New York, the head of the Sommers circuit, composed of Grand Rapids, Benton Harbor and Dowagiac, Mich.; South Bend, Elkhart, Goshen, Richmond, Lafayette, Connersville and Marion, Ind., and Cairo, Ill., has taken a new five-year lease on the Jefferson. Mr. Sommers has managed the theatre since it was originally opened in 1905 and re-opened in 1907, after having burned in 1906. It is rated as one of the best houses in the Middle West.

SOUTH BEND—OLIVER OPERA HOUSE (Harry G. Sommers): Billie Burke and excellent co. May 30 in Mrs. Dot delighted capacity house. Milwaukee German Theatre co. 23 in Der Pechvogel gave a good performance to light business.—**AUDITORIUM** (Harry G. Sommers): The third week of Summer Orpheum Circuit vaudeville; opened to crowded houses 30; splendid bill presented.

MICHIGAN CITY—OPERA HOUSE (Otto Dunker): The Harvey Stock co. opened week's stand May 30 in the North and South to fair business.

IOWA.

WATERLOO—SYNDICATE (A. J. Busby): Mr. A. J. Busby, of New York, has taken a new five-year lease on the Waterloo. The theatre was burned in 1906 and re-opened in 1907. It is rated as one of the best houses in the Middle West.

PERRY—OPERA HOUSE (A. W. Walton): John T. Nicholson co. 9.

KANSAS.

TOPEKA—GRAND (Roy Crawford): Otto Skinner in Your Humble Servant May 23, presented by the bank and trust co. of Topeka in honor of the visiting members of the Kansas Bankers' Association; house crowded. Mr. Skinner responded to a demonstrative curtain call with a humorous speech. Margaret Anglin 30. Mrs. Fiske will be seen in Becky Sharp 6, and The Gingerbread Man comes 9.—**MAJESTIC** (Jack F. Trull): Acting mgr.: North Brothers Stock co. in A Venetian Romance 23-28; big business pleased. Thelma 30-4.—**ITEMS**: C. C. North, who has been visiting his Southern co. in Oklahoma City, returned 23 and will be in the cast at the Majestic next week. Harry H. Tallman has taken charge of the Cozy Theatre. He was formerly manager of the New Grand at Sioux City, Ia. G. D. HOOD.

LEAVENWORTH—UNDER CANVAS: The Great Parker's annual visit May 30-4; did excellent business. The many attractions contain good features.

KENTUCKY.

BOWLING GREEN—OPERA HOUSE (J. M. Robertson): Gilbert, trained animals and moving pictures May 30-1. Kinmind Brothers 4-6; packed houses.

FRANKFORT—CAPITAL THEATRE (Edward Ramsay): Vaudeville and moving pictures May 30-4 pleased big houses.

MAINE.

BRUNSWICK—TOWN HALL (H. J. Given): G. A. H. memorial lecture May 30 (local); excellent; packed house. Bowdoin College Dramatic Club 2. R. H. S. concert (local) 16. St. John's Concert Band and Comedy co. 24.

BANGOR—OPERA HOUSE (F. A. Owen): Billy the Boy Artist May 23-30; fairly pleased four good audiences. Herald Square co. booked for 31-2 canceled. Kirk Brown co. 13-18.

MARYLAND.

CUMBERLAND—MARYLAND: Mellinger Brothers, formerly managers of the Academy, will buy a controlling interest in the Maryland. Both men are well known and popular here, and a prosperous season is looked forward to.

MASSACHUSETTS.

FALL RIVER—ITEMS: Raymond L. Bond, leading man with The Girl of the Golden West, arrived home May 26.—After a very successful season the Savoy closed 23.—Manager Cook has designed the interior decorations for Manager Shedy's theatre at Newport, R. I., and they

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will be the most elaborate ever seen at that popular vaudeville house.—The season will open in June.—A son was born to Mr. and Mrs. Raymond L. Bond, in this city, 26. Mother and child are doing well.—The New Palace Theatre will open on or about July 1.—Lincoln Park opened 30 to an immense attendance. The theatre will again be under the direction of I. W. Phelps, who has been so successful in the past.—Harry S. Haddfield, who closed his season with The Lottery Man 28, has gone to his bungalow at Westwood, Mass., for the season.—It has been positively announced, despite all the rumors, that there will be no stock co. at the Savoy Theatre this summer. It was reported that a strong co. had been organized in New York, and would open in June, but as matters stand at present there was no truth in that report. With a good co. and strong line of plays it would have been a great success.—The Premier and Bijou will remain open all summer.—The Nicholson closed 31.—William Gifford and Charles Reagan arrived home 18.—Jesse Sanford, a popular favorite, scored a big hit at the Savoy week 23-25.—Margaret W. F. Mann has gone to New York for a few days.—John Dillon, who is at Lakeville, Mass., is much improved in health.—George Considine arrived home 30.

WORCESTER—THEATRE (J. F. Burke, res. mgr.): For a holiday attraction, May 30-4, the Worcester Theatre Stock co. played James K. Hackett's success, The Crisis, which play seems to be the most popular, as the result of a voting contest. The play was well staged, and the co. certainly making a big hit in it; all the members playing their respective parts very carefully. The new leading woman, Maribel Starr, is sure to become very popular, and with her Southern dialect and clever acting in the part of Virginia Carvel, she made a good start. Quincy Adams Sawyer 6-11.—**POL'S** (J. C. Christie, res. mgr.): An American Widow, Grace Fikile's recent starring vehicle, was the attraction played by the popular Poli Stock co. 30-4 to excellent business. Rose King made her initial bow to Worcester audiences this week, receiving some handsome floral offerings, which she proved were worthily bestowed. Edward Lynch added fresh laurels this week, which he well deserves. Cameo Kirby 6-11.—**CARINO**: The White City Musical Stock co. opened 23-4 to good houses in Florida. Maria Anna as Dolores, Beatrice Flint as Lady Hollywood, and Eulalie Young as Angela Giffard, were all especially good in their parts. Dan Young as Tweedleup furnished the major part of the comedy, and the dancing of Fanny Robertson and Larry Beck, recently with Elsie Janis, was fine. The chorus is a strong one, and is well trained. Richard Kiesel is the musical director. The Two Vagabonds 6-11.—**LINCOLN PARK THEATRE** (George Gett, res. mgr.): Select vaudeville 30 to good houses. There will be moving pictures at this theatre until 13, when the regular musical comedy season opens.—**HIPPODROME**: Vaudeville 30-4; fair business.—**ITEM**: Stage Director Primarily Morrison, of the Worcester Theatre Stock co., will leave the co. in about two weeks, to take charge of a large picture house in New York.

NORTHAMPTON—ACADEMY (B. L. Potter): Avery Strong co. May 26-28 pleased good attendance. Plays: The Minister's Sweetheart, Molly Bawn, and Hello, Bill. The co. included Eddie Poulter, C. D. Bondian, Wallace Young, Georgia Francis, Eva Scott, Edgar Darrell, Edythe Winchester, B. W. Fraser, George Smith, C. D. Wilson, Harry Edwards, Evelyn Golden, Eva Scott, Mae Craney, and Mabel Grande.—**STUDENTS' BUILDING, SMITH COLLEGE**: Coburn Players in Electra 30; very good, to fairly good attendance, though not as large as if rain had not prevented the expected open-air performance on Allen Field.—**ITEM**: Allen Hinckley, of the Metropolitan Opera co., has been visiting his former home here.

PLYMOUTH—THEATRE (Elmo Mason): The Belle of Antioch May 30; fair co.; good house. St. Elmo, by same co., 31.—**PASTIME** (Herbert B. Clark): Harry Morse and co. in Uncle Seth 23-25; excellent production, to S. R. O.

KALAMAZOO—FULLER (W. J. Donnelly): Billie Burke in Mrs. Dot May 27 delighted very large audience. The co. included Basil Hallam, Kate Meek, Julian L. Edwards, Fred Kerr, Annie Desmond, Ann Meredith, A. Lionel Hogarth, Clement J. Wedgewood, Ernest

Conart, P. R. McDay, and Jean Galbraith. St. Elmo 28, matinee and evening. Himmelsheim's Stock co. 30-4; opened in Hello, Bill; followed by Queen of the White Slaves. For Her Sister's Honor; capacity business nightly. Harvey Stock co. 6-11.

PORT HURON—MAJESTIC (Sam Hartwell): This house will open Aug. 18 with The Three Twins.—**ITEM**: Before leaving for his home in Connersville, Pa., for the Summer Manager Hartwell was given a banquet at the Harrington last Wednesday by the employees of the theatre. Mr. Hartwell has proved very popular and successful, and has the distinction of being the first manager to put the house on a paying basis.

COLDWATER—TIBBITS OPERA HOUSE (John T. Jackson): Grace Hayward's version of St. Elmo was presented in a creditable manner May 27 by the George Amusement co. to a top-heavy house. Another version of St. Elmo will be presented by McWaters and Tyson on Decoration Day. Vaudeville and moving pictures 4. Harvey Stock co. 6-11. High School Commencement 6.

ALPENA—MALTE OPERA HOUSE (Al. MacGregor): Howard Smith's Orpheum Stock co. opened a summer's engagement May 30-1 in Grace of Russia; good. Wilson's version of St. Elmo 2-4, playing to S. R. O.; co. giving the best of satisfaction. The Shepard of the Hills and Married Life 6-11.

TRAVERSE CITY—STEINBERG GRAND (George S. Challis): Orpheum Stock co. May 23-28; good offerings by an excellent co. in business.—**CITY OPERA HOUSE** (T. O. Williams): Dark.—**DREAMLAND** (G. Sode Alvers): The exceptionally good vaudeville offered 23-28; drew large audiences.

DOWAGIAC—BECKWITH MEMORIAL (W. N. Sawyer): Imperial Stock co. May 23-28; fine business.

BATTLE CREEK—POST (R. H. Smith): Queen of the White Slaves May 29; good audience fairly pleased.

MINNESOTA.

THIEF RIVER FALLS—AUDITORIUM (G. Halvorson): This new house was formally opened May 23 with The Royal Chef. A Knight for a Day 24; fine attractions and capacity houses. Grace Cameron 6.

ST. CLOUD—DAVIDSON OPERA HOUSE (E. T. Davidson): The Dougherty Stock co. opened for a week's engagement with a packed house in Brother Against Brother May 31.

MISSISSIPPI.

COLUMBUS—UNDER CANVAS: W. S. Swain May 30-4.

MISSOURI.

ST. JOSEPH—TOOTLE (C. U. Philleary): Margaret Anglin in The Awakening of Helena Ritchie May 31. Mrs. Fiske in Becky Sharp 7.

MONTANA.

BUTTE—BROADWAY (James K. Hackett): The Prince of Tonight May 23. The Thief 9. Grace George 11. Henrietta Crossman 17. Richard and Pringle's Minstrel 19. The White Squaw July 13.—**FAMILY**: Closed, to be re-opened Aug. 21 by Harry Cornell Stock co. after fourteen weeks on the road, opening 30 in Missions for two weeks. Hamilton one week. Helens, Great Falls, Lewiston, Billings, Miles City, Livingston, Roseman, each one week. This co. will be known as Dixie Sutton co. No. 1, although there are four other road cos. out under his management.

NEBRASKA.

NORFOLK—AUDITORIUM (M. W. Jencks): Kennedy Stock co. May 28 in The Siege of Richmond pleased fair house. Operetta General 30, Public Library benefit, local co. to capacity.

GRAND ISLAND—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): St. Elmo May 20; fair business. The Alaskan 4.

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NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): The season closed with Bennett-Moulton in "A Daughter of the People," Faust, St. Elmo and "The Way of the West" May 28-30; light business; pleased audience. The co. included Albert Morton, William Flaherty, Billy Hall, Walter De Luna, Henry T. Crossen, A. A. Pushee, Marion Jannquist, Minnie Gordon, and Lee Adel.

PORTSMOUTH.—THEATRE (F. W. Hartford): Vanderville and pictures May 30-4 opened to fine business. Vanderville bill for first half of week: Gregoire and Minnie. Madame Flower, Constantine and Miss De Coste, Marion and Rial, and Lillian Houston. Jack Cross and Miss De Coste for balance of week.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Every available seat was disposed of, with standing room at a premium, when the curtain rolled up on Burlington's famous Burnt Cork Minstrels May 28, thus marking the fifth consecutive year of their appearance for sweet charity sake. It is but just to say that each succeeding year since the co. began, bigger, better, brighter than the preceding one, with an added tone of professionalism surrounding their really clever performance. The stage environments in the minstrel first-part was one of splendor, this in addition to the familiar faces of those local stage favorites Edward Garman, Harry Worthington, J. Park McConnell, Benjamin Cook, Eugene Latta, and Edwin Cobb occupying the ends, with C. Gauntt Holmes interloping, with the following well-known soloists, Halley Holmes, Leon James, Joseph H. Matlack, Clarence E. Smith, Charles E. Fenimore, and Harold V. Holmes, drew forth rounds of applause that finally terminated in a genuine ovation. Cook and McConnell, with their original songs and parodies replete with local hits, won well merited applause. A musical mélange in two acts, entitled "Our Country Cousins," written by C. Gauntt Holmes, of this city, who likewise displayed his versatility by staging, arranging, drilling, groupings, ensembles, etc., was an especially noteworthy production. The work of Harold V. Holmes was good, while his song, "Wal. Swan," was enthusiastically received. Mr. Worthington won well deserved recognition and his song, "The Boy Who Strutted the Girl Who Lipped," scored a distinct hit. Charles E. Fenimore as the Yama-Yama Man gave an excellent portrayal of that character and won commendable praise for his execution of fancy dancing. "Isle of Our Dreams" and "Harvest Moon" were finely rendered by Halley Holmes and Mr. James, as was "Cheer Up, My Honey," and "Just Plain Old-Fashioned Love" by C. Gauntt Holmes and Clarence E. Smith; the rendition of "The Garden of Roses" by the former and "Good Night, Dear," by the latter, deserve special mention. Other bright musical numbers that were big song hits were: "The Moonlight, the Rose and You," by Joseph H. Matlack; "With You in Eternity," by Leon James; "I Apologize," Eugene Latta; "That's a Plenty" and "Rings on My Fingers," Mr. Carmon, and "Mister Johnson, Good Night," by Mr. Worthington. The orchestra, under the able leadership of William Cotton, were the recipients of the warmest praise for the excellence of their work. They included Arthur Dearborn, George Bailey, Wesley Durbin, Joseph Prohaska, Elwood Russell, John Rodman, Arthur Shinn, Ralph Woolman, Rufus Troxell, and Thomas Boylin. Vanderville 28 drew good business. Popular demand was so strong that the Burnt Cork Minstrels repeated their performance 30 to a good sized house, and again the performance was unanimously indorsed as the best ever. **ITEMS:** John V. Connelly, late of the vanderville team of Steele and Connelly, who recently concluded a successful Southern engagement, is meeting with much success in illustrated songs at the Auditorium. Mrs. Robert Atkinson (Oliverson, Le Compté), at one time pianist at the Auditorium and later with Clarence Bennett's Holy City, is at present a resident of Philadelphia. Willard Barlow stopped off en route to Atlantic City 27. Thomas Edinson, Jr., entertained a box party at the Auditorium 26.

J. WILL BURE.

TRENTON.—TAYLOR OPERA HOUSE: Business the week of May 30-4 showed a very decided increase over any of the previous weeks. Charles's Aunt is the play that is doing the business for Louis Leon Hall and his co. Mr. Hall in the title role is very funny; he is a big man, and as a woman he looks like the side of a house. For week of 6-11 The Little Minister will be given. **ITEMS:** Mr. Hall celebrated his birthday 28 with a dinner. The guest of honor was L. L. Levison, of New York. Mr. Hall was the recipient of many presents, many of them coming from members of the co. and from friends Mr. Hall has made during his stay here. Frank Winkler, the leader of the Opera House orchestra, gave a delightful programme of music. Those present were: Mr. and Mrs. Franklin Hall, Miss Lee Gordon, Mrs. Henderson, Harry Taylor, Josephine Fox, Marion Buckert, Rowden Hall, Montgomery Moses, Louis Leon Hall, Harold La Costa, William Erwin, Charles Dillson, L. L. Levison, of New York; Henry Pearson, of Boston; Edward Posburgh, James Powers, Katherine Tower, Mrs. Roslyn Tower, of New York; Emma Brundage, of Brooklyn; Florence Posburgh and Mrs. C. R. Posburgh, of Brooklyn, and Albert Fell Eckert.

ALBERT C. D. WILSON.

BRIDGETON.—CRITERION (Ed B. Moore): Life motion pictures May 30-4 to very good business.

NEW YORK.

ELMHURST.—BORICK'S (Henry Taylor): The opera season at this house was opened most auspiciously by the Manhattan Opera co. in "The Black Hussar" May 30-4. Henry Taylor, who returned to the management of the theatre and the leading tenor roles after an absence of two years, was accorded an ovation at his first appearance, a recognition fully merited from the fact that he has gathered the strongest co. ever offered at Borick's. He made a strong personal hit as Herbert, Colonel of the Black Hussars. Another hearty reception was accorded Carl Gantvoort, the favorite baritone of two seasons ago, who scored heavily as Waldemar. Gladys Caldwell, the new prima donna, jumped into instant favor as Minna, and her pleasing voice and personality were important factors in the success of the opening. Mella Tariton as Rosetta also made a most favorable impression, and splendid work was contributed by Florence Miller as Barbara, and Elmore Butler as Ricca. Henry Turpin made a thoroughly adequate Hackenback. Frank French was a genuinely humorous Piffnow, and Hugh Flaherty a satisfactory Thorelli. An interpolated number by him being one of the hits of the production. Worthy of note also were George Albini as Hansliher,

Arthur A. Widowson as Hartman, and Charles Harrison as Minlin. The chorus proved large, good-looking and lively, and the orchestral direction of George Lyding was of the best. An interpolated dance by Miss Fielding went big. The Mocking Bird 6-11. **LYCEUM** (Lee Norton, bus. mgr.): Frager-Jureller Opera co. in Hadassa 28; fair house; well pleased. **THE PINE HALL:** Fraternity of Theatres in Twelfth Night 3. **ITEMS:** Henry Kavanagh, treasurer of the Lyceum, has been appointed treasurer of Borick's. The Elmira Realty Co. has practically decided to rebuild the Family Theatre, which was destroyed by fire some months ago. William Clifton, a former comedian at Borick's, has joined the Whalton Park Opera co., Fitchburg, Mass.—Jackson and Teiford have purchased the Delhi, N. Y. Opera House.

J. MAXWELL BEERS.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Matraw): Buster Brown returns delighted fine business. Master Reed, Thomas Colton, Miss Lester, Maud Tiffany, Connie Mack, Grace Turner, and H. A. Barrows were all excellent and worthy of special mention. Among song numbers: "Bertie Bolivar," "Highland Lassie," "Cubona's Gilt," "Billikin Man" were well rendered and warmly received. H. A. Barrows rendered "The Belle in the Light-house," "The Soldier," and for encore "Rocked in the Cradle of the Deep," made the "hit" of the evening. Audience disappointed because another encore was not rendered. St. Elmo May 30; poor, to good business. The Marriage of Kitty 31 delighted fine business. Regal Hughton, E. H. Kelly, A. C. Hendon, Ethel Wright, and Grace Goodall, all well cast and handled parts in capable manner. Audience convulsed with laughter during entire evening. Return engagement next season hoped for. **ITEMS:** The Marriage of Kitty co. closed here 1, members of co. returning to New York. A wrestling match was held at Orpheum 31, between Walter Smith and Mort Henderson. Attendance fine. Business at Antiques excellent, and records were broken 31. John Ludlow sold Bijou to Graham and Grundy, who have had lobby redecorated, and are doing an increased business. Weather cold; frosts 31. 1. **GEORGE W. KEATING.**

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Bert Letell Stock co. May 30-4 in Charles's Aunt drew immensely well, and appeared to give satisfaction to the patrons. Sherlock Holmes 6-11. **EMPIRE** (James H. Rhodes, res. mgr.): Mortimer Snow and his capable co. of associate players opens 6 for an extended season. For the opening bill Paid in Full is announced, to be followed by Brewster's Millions. **ROCKFORD** (Howard Graham, res. mgr.): 30-4 a good programme of vanderville acts included Nilsson's Flying Ballet, Clinton-Amos co., Istar's Hindoo Dancers, Wilson-Curtis and co., and John W. Cooper and the latest moving picture films. Business very heavy throughout week. **THEATRE 30** (Hans Deiches): Vanderville and pictures packed the house 30-4. **ITEMS:** Edwin A. Fowler, who has just closed his season with David Belasco's co. in The Girl of the Golden West, will be a member of the Mortimer Snow co. during the Albany engagement at the Empire. The Empire Theatre is undergoing extensive alterations and improvements under the personal supervision of Manager James H. Rhodes. An entirely new stage with dancing section, enlarged proscenium boxes, dressing rooms with modern equipments, and most elegant system of electric lighting will adorn the front of the house, while the interior will entirely be redecorated, all of which will add greatly to the comfort and convenience of the patrons as well as to the cos. playing this popular house of the Columbia Amusement co. **G. W. HERRICK.**

ROCHESTER.—LYCEUM (M. E. Wolff): For the second week of their engagement the Benjamin Players presented an excellent production of His Excellency, the Governor, May 30-4; George Soule Spencer as the Governor proved to be clever; Hamilton Mott as the Secretary was most entertaining; Frank Bushman gave an excellent characterization as Captain. Much interest centred in the appearance of Joseph Fritsch, recruited from the amateur ranks, who was seen as Captain Rivers. He played with ease and sincerity. Miss Wrecherly played with her usual charm and distinction, while Miss Baker proved a very clever heroine. **Sowing the Wind** 6-11. **E. G. ZIMMER.**

SYRACUSE.—WINTING (John L. Kerr): The stock co. presented Merely Mary Ann May 28-29 and The Man on the Box 30-1 to good sized houses. John Meehan, Adra Annise, Alma Alkon, Cameron Clemons, Marie Horton and the other members were well received. **Sherlock Holmes** 2-4. The Devil 5-8. The Great Divide 9-11. **E. A. BRIDGMAN.**

BINGHAMTON.—ARMORY THEATRE (Stephen Oswald, res. mgr.): In the capable hands of Carol Arden the Armory players presented The Climbers May 30-4. Miss Arden plays the role of the wife with sympathetic charm, and convincing emotional force. She easily won the playgoers with her charming skill and she is destined to become a big favorite with Binghamtonians. Charles H. Elwood as the weak scapegrace but loving husband contributes an admirable and well drawn characterization that carries a strong appeal across the footlights. W. D. Siedman does well as the manly friend, who assists the wife in her hour of need. Mariane French is very effective as Miss Godaby. Minnie Williams makes a vivacious Clara Hunter. Irving Lancaster, Harold Willard, Channing Cleveland, Warren Hill, William J. Burns, John Hewitt, George Smith, and Lillian Fitzgerald handle the other roles. Three Binghamton young women, Anna Maine, Anna Claire, and Lucille Main, appear in smaller roles. The staging of the play is excellent. As a Man Sows 6-11.

THOY.—LAVIN'S OPERA HOUSE: For the fourth and last week, May 30-4, the Mortimer Snow Stock co. is presenting The Squaw Man to large and well pleased audiences. It is to be regretted that this splendid co. is not to stay longer in this city, as Mr. Snow has been presenting a splendid line of plays and giving satisfaction. The co. goes to Albany. **PROCTOR'S** (Guy Graves): Moving pictures and vanderville continues to draw B. R. O. houses and give satisfaction. **HIPPIDROME** (P. F. Clancy): A splendid line of vanderville attractions with moving pictures is drawing big houses. This house continues to become more popular each week.

SARATOGA SPRINGS.—BROADWAY: Dark. Henry's Minstrels 11 canceled. **PONTIAC** (John C. Grahl): Fred Kopf, Tom Temple and co., Violet Rander, Schwab and Knell, Arlington and Helston, Marion Hyland, King and Strange, Edward Kramer, King's Status, Dag Ann Narane, George H. Leroy and God, Ed May and Fay, Morris and Julia Raymond, Tracy May 30-2; very good bill, to fair sized houses. **HOME.—LYRIC** (Edward J. Gatlley): James B. Walt and co. in nautical tabloid comedy, Light House Point, Baker and Palmer, mirth makers, and Bessie Moore, character singing

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and talking comedian, May 28-29. Williams and Lovey, Ray Bartell, Empire State Four Comedy Quartette, and Devine and Martin 30-4; big business. **ITEM:** Manager Gatlley is in New York on a business trip looking after bookings. **ONEONTA.—THEATRE** (H. M. Dunham): Belgrade Stock co. May 23-24 played crowded houses. Plays: Lena Rivers, The Working Girl's Revenge, The Black Sheep of the Family, A Servant Girl's Honor, Two Orphans, The Younger Brothers. Moving pictures, with Schade, Belmont and Schade, and Will Morrissey, the college boy comedian, 30-1. **NEWARK.—SHERMAN OPERA HOUSE** (Leon C. Osburn): Charles E. Harris in The Blackhead May 30; very good, to large audi-

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ence. Moving pictures on all dark nights con-
tinue to please good business.—ITEM: The
house is now closed for the season, and will
open again Sept. 1. Moving pictures will con-
tinue during the summer.

CONCORD.—NEW THEATRE (Frank
Knower): Pictures are the only attractions
now, but arrangements are being made for a
Fall booking.—ITEM: Manager Knower was
formerly at the Opera House when H. R.
Jacobs had control there.

HORNELL.—SHATTUCK OPERA HOUSE:
Vaudeville and pictures, with some added attrac-
tions, May 23-25, drew some good houses and

pleased.—ITEM: Leo Merriman and wife, who
recently closed with The Goddess of Liberty co.,
have opened an engagement here.

UTICA.—MAJESTIC (J. O. Brooks): Ma-
jestic Stock co. in Dora Thorne May 30-1 and
The Climbers 2-4; pleased big business.—ON-
PHEUM (Ford Anderson): Vaudeville and mu-
sical comedy pleased good business 30-4.

LYONS.—MEMORIAL THEATRE (Burt O.
Ohmann): Willis Brothers' Comedians May 28-
29; good business and fair performances. Plays:
Two Old Cronies, Two Merry Widows, and Sweet
Sixteen.

PALMYRA.—OPERA HOUSE (H. L. Ay-
erill): Pictures and Harry Ross and Iva Davis
May 28; good performance and packed house.
Season closed.

NEWBURGH.—ACADEMY (Fred M. Tay-
lor): Moving pictures May 30-4 to good busi-
ness; pleasing performances. Same 6-13.

NORTH CAROLINA.

GREENSBORO.—OPERA HOUSE (S. A.
Schloss): Closed for the season.

OHIO.

NORWALK.—GILGER (W. A. Roscoe):
The Third Degree May 26 delighted satisfactory
returns; excellent play and co.—ITEMS: With
the performance of The Third Degree 26 the
Gilger ceased to be a syndicate house and will
hereafter book independently.—Manager Roscoe
left May 31 in advance of the Gooding Amuse-
ment co.

SPRINGFIELD.—SPRING GROVE CA-
SINO (Harry A. Ketcham): Rod's Stock co.
opened May 29 in Girls to good business. The
co. included Lois Hawthorne, Genevieve Cliff,
Louise Coleman, Callie Gates, James A. Rosbell,
Douglas Patterson, Harold Mendle, Edward
Evans, James McNamee, Grace Adv. Bertram
Marburgh. Same co. in St. Elmo 6-11.

BELLEFONTAINE.—GRAND (C. V.
Smith): Motion pictures every evening and Sat-
urday afternoon, becoming more popular each
day.—ITEMS: Manager Smith is very anxious
to procure a good, big, strong repertoire attrac-
tion for fair week, Aug. 29.

FINDLAY.—RIVERDALE PARK AUDI-
TORIUM (E. W. Hill): Powell and Cohen Mu-
sical Comedy co. in Yankee Doodle Boy May 30
and My Queen in Calico 1-4 pleased, but bad
weather hurt attendance.

COSHOCOTON.—SIXTH STREET THEA-
TRE (John Williams): Oulhane's Comedians
May 16-29 pleased good business. County Fair
and Fantasia 2, 3. High School play 9. Boston
Symphony Trio 23, 24.

SANDUSKY.—THEATRE (V. O. Wood-
ward): Season closed 4 and vaudeville and mo-
tion pictures have since drawn good business.

DELPHOS.—SHERIDAN'S OPERA HOUSE
(F. H. Stump): St. Mary's School Commence-
ment 14, 15; closes house for season.

OREGON.

SALEN.—GRAND (John F. Cordray): Mar-
garet lies Stock co. May 23-28 in The Senator's
Daughter, From Rags to Riches, The Flower of
the Ranch, Charley's Aunt, Little Wildcat, Lit-
tle Lord Fauntleroy, and Two Sisters; good co.;
small houses. College Oratory Play 7.

MEDFORD.—OPERA HOUSE (Charles D.
Hazel): Walter Damrosch and the New York
Symphony Orchestra May 16; excellent produc-
tion; good house. Wagnat and Nelson pictures
26. Dorothy Morton co. 16.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking): The
stock co. opened the third week of the season
with The Lion and the Mouse to excellent busi-
ness. It was the strongest play of the season.
Every member of the co. had a good part, and
made the most of it. Margaret Fields as Shir-
ley Rosemore was easily the star, and measured
up to all the requirements of the part, securing
many curtain calls. Her excellent acting has
made her a prime favorite here. Robert Wayne
as John Burkett Ryder played the part to the
entire satisfaction of the audience, scoring a de-
cided and well merited hit. Royal Tracy as
Jefferson Ryder, Bertha Webby as Mrs. Rose-
more, and Pearl Gray as Miss Nesbitt merit
special mention. Margaret Ralph as Eudoxia
was excellent, and caused many laughs. The
others: Barton Williams, John Ravold, Daniel
Lawlor, Thaddeus Gray, Robert Lee Allen, Law-
rence Barbour, James Dempsey, Maud Atkinson.

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Nellie Smith, Helen Robinson, and Alice Irving.
The play was well staged, and the scenery was
fine. For week of 6. The Rose-Lyrium Stock co. closed its
season May 27.—Bertha Webby, of the Rose
Stock co., has joined the Poli Stock co.—J. H.
Docking, manager of the Poli, and his wife, left
here 30 for a two weeks' visit with Mrs. Dock-
ing's brother in Wisconsin. Ill. During his ab-
sence Henry Smith will be in charge of the thea-
tre.—The Prager-Juveiler Yiddish Operetta co.
gave the operetta of Hadassah at the Academy
25 to excellent business. Madame Regina
Prager, K. Juveiler, Abraham Fishkind, and
Jessie Weissman scored hits.

READING.—ACADEMY (Phil Levy, res.
mgr.): A first-class minstrel performance, under
the auspices of St. Joseph's Lyceum (local) was
the closing attraction at this playhouse May 27.
A very large audience witnessed the performance,
which was in many respects equal to a profes-
sional entertainment.—ITEMS: During the
summer the Academy will undergo many im-
provements, so that when the season opens the
latter part of August theatregoers will find much
to admire in the interior embellishments.—Jo-
sephine De Vance, a Reading girl, formerly with
Bert Williams in Mr. Lode of Coal, but more
recently in vaudeville, was a caller at the Grand.
Miss De Vance has been quite successful since
her vaudeville debut, and is now playing Cleve-
land time.—Manager C. O. Keeney made a
heroic rescue on the main thoroughfare of the
city one day last week. While seated in a bill-
posting wagon with Levi Stutsman, of the Acad-
emy, a runaway team brushed past their team,
locking wheels, and dragging it some distance.
Mr. Keeney grabbed the reins of the runaway in
time to stop the beast and prevent him from
running down several children. Mr. Keeney was

the recipient of many thanks from citizens who
witnessed the incident.

TANAWA.—WALKER OPERA HOUSE
(George Leroy Walker): Phantom, an amateur
production, 63 children under the direction of
Louise Rhindie, for benefit of the City Hospital;
splendid production, to capacity house.—FAM-
ILY THEATRE (Chris Peterson): Vaudeville
and pictures May 30-2 drew capacity houses;
good bills.—LIBERTY (H. Kline): Pictures
and illustrated songs by Fred Auger to large
houses at every performance.

DU BOIS.—AVENUE (A. P. Way): Vaude-
ville pictures and songs by Miss Heaton, at-
tracted good business May 23-25. Among those
on the bill deserving of special mention were:
The Sterlings, Carley Carlos, the Echo Four,
Moon and Phillips, Bob and Elmo, and the Seven
Russells.

WASHINGTON.—NIXON (C. D. Miller):
Pictures and vaudeville May 23-25; attractions
were Fisher and Fisher, Herbert Cyril, the Bar-
riers, Otto Viola, Romero, Corbett and Forrester;
business good entire week; three performances
daily. Pictures and vaudeville 26-4.

WILLIAMSPORT.—FAMILY (Fred M.
Lamade): Nancy Boyer Stock co. in Trooper
Billie May 25, 26, Tempest and Sunshine 27, 28;
good and appreciative audiences; all plays nicely
staged.—ITEM: This closed the season.

WEST CHESTER.—OPERA HOUSE (J.
F. Small): Pictures and vaudeville pleased large
audiences May 28-4.

POTTSTOWN.—OPERA HOUSE (E. C.
Manger): Crown Stock co. in Lena Rivers May
30; closed this house for season; fair business.

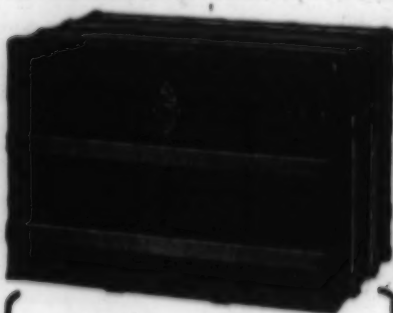
JOHNSTOWN.—MAJESTIC (M. J. Boyle):
The Summer Stock co. presented Secret Service
May 30.



ON MANAGER MAUGER'S STAGE.

The above picture shows the Alumni Or-
chestra, of Pottstown, Pa., on the stage of
the Grand Opera House, of that city. This
is a ground floor theatre, seating 1,100, and

contains one of the largest stages in the
western Pennsylvania towns. Manager
Mauger has closed his house for the Sum-
mer and will open in September.



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RHODE ISLAND.

PAWTUCKET.—RIJOU (David R. Buffington): J. W. Gorman's Comedy Co. May 30-4 in The Explorer, by Matthew O'H. The co. included Ross Maurer, Alleen Bonn, Mabel Wright, Adella Barker, Otto Kaestner, Fred Wright, Henry Alexander, Feta Griffin, and Toby Lyons. The Maid of Arcadia 6-11, with a new co.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becker): The Newlows May 22; fair co. to good house. Otis Skinner 23, presenting Your Humble Servant to capacity and pleasing every one. Tillie Olson 25.

TEXAS.

TERRELL.—UNDER CANVAS: The Harrison Theatre co. closes three weeks of capacity business May 23.—ITEM: This is the most popular co. ever seen here, and the citizens circulated a signed petition, asking them to remain a fourth week, which they have agreed to do.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): The Mendocino Club May 27 gave a very enjoyable concert to a good house. The club is directed by William Gill, who was assisted by Charles E. Griley, an entertaining impersonator, and Claude Goodrich, a clever banjoist. The Mendocino Club has made marked progress under the direction of Mr. Gill this past winter.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Benjamin Players in Audrey May 30-4, pleasing big houses and much praised by local press. The co. included Catherine Carter, Anne Bradley, Claire Cassel, Lydia Knott, Margaret Field, Florence Adams, Rena Tunsting, Franklin Ritchie, Ervin Bissell, Fulton Russell, Herbert Curtis, Howard Kendall, Philip Perry, Harvey Phillips, Milton Spears, William C. Schnell, Jerome Storm, Kenneth Whitehead, Dudley Dorn, Hanford Buck, Elbert Hay, and Henry Dykeman. Casts 6-11. Carroll McComas will join the co. 6.—ELIJAH (W. T. Kirby): Marjorie Davis, the Piers, Inman and Houston, and pictures 30-4 to packed houses.—COLONIAL (R. P. Lyons): Stokes and Ryan, Alice Davenport and co., John and Alice McDowell, and pictures 30-4 to packed houses. Ben Greet Players in open-air performance 2.

DAWSONVILLE.—ACADEMY (R. A. Schloess): Pittsburgh Festival Orchestra May 28. Carl Bernthaler, conductor; orchestra artists: Madeline Oller, Merritt Cochran, Lillia Snelling, Dr. Franklin Lawson, and Frank Oxtor. The musical event of the season delighted large audiences.—ITEM: This house will be used for a while, beginning 6, for summer vaudeville.

WEST VIRGINIA.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): The Lewis County Fair May 30 (local), benefit Weston Fire Department, pleased R. B. O.—ITEM: Guy F. Gregg has arranged with Whelan and Edwards for their unexpired time, and will commence improvements on house at once.—The Camden Nickelodeon will be discontinued Sept. 1.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): Henrietta Cushman in Anti-Matrimony May 26 was a splendid performance; co. fine and before a capacity audience. Keith Stock co. opened a week's engagement 20 in Never Too Late to Mend, My Jim, The Great Diamond Mystery, Coon Hollow, The Peddler, Why Jones Left Home, The Slaves of Passion, The Boy and the Burglar; co. is good; plays well given; good vaudeville between acts and doing large business. Operetta of Parada, by local talent, week of 6, for benefit St. Luke's Hospital. Moving pictures 12-18. Prince of Tonight 19.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): In Deutschland May 26 (local) to capacity business. In Deutschland is comic opera written by Jack McDonough, of this city, who not only composed the words and music but worked out the theme and staged the play, and deserves great credit, as it was perfectly satisfying in all respects. Ted S. Barron, Western representative of M. Witmark and Co., musical publishers, made a special trip to review this performance and pronounced it the best amateur production he had ever witnessed, and that the work of the principals was exceptionally strong.

SHEBOYGAN.—OPERA HOUSE (H. H. Stoddard): The Franklin Stock co. (return) in A Daughter of Uncle Sam, Slaves of the Orient, In Arizona, The Lady from Laramie, Wormwood, Two Orphans, and Marching Through Georgia May 23-28; co. gave good satisfaction and drew fine business all week.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The Lyman Twins in The Prize Winners May 22; crowded house. Miss Nobody from Starland 24; house crowded. Catherine Hadley co. in St. Elmo 25. The New Margales 30.

STEVENS POINT.—GRAND (W. L. Bronson): House dark; moving pictures for Summer season.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Wolgast-Nelson pictures 1.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Curious Comedy co. in Ten Nights in a Barroom, Mable Heath, and Divorced May 23-25; good co. and business.—UNDER CANVAS: The Girl from the Golden West 1.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Joseph M. Webber's The Climax closed May 23, after a week of business that was entirely out of keeping with the superior merits of the offering. Concert by Fire Salvage Corps (local) 31. Along the Kennebec 2. Herald Square Opera co. 3, 4.—ITEM: Queensville B. Baird, of this city, will soon appear here in several one-act plays from the pen of THE MINNIE'S Montreal correspondent, W. A. Tremayne.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): Montana May 26 to fair business. The season is closed for the present. May open in July with stock co. two nights a week.

HALIFAX, N. S.—ACADEMY (J. F. O'Connell): The Climax May 30-4; fine performances, to good sized audiences; Florence Webber made big hit.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Oakland, Cal., 7-8.
ALMA, WO WORN DU (Co. A; Adolf Phillips, mgr.): Pittsburgh, Pa., 9-11.
ANGLIN, MARGARET (Louis Nethercole, mgr.): Denver, Colo., 6-11.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Chicago, Ill., 30-June 11.
COLLIER, WILLIAM (Charles Frohman, mgr.): Denver, Colo., 9-11. Des Moines, Ia., 12.

ELI AND JANE (Harry Green, mgr.): Rhineclander, Wis., 5. Iron River, Mich., 8. Florence, Wis., 9.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Des Moines, Ia., 12.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—Indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—Indefinite.

GEORGE, GRACE (Wm. A. Brady, mgr.): Spokane, Wash., 7-8.

HACKETT, JAMES E.: Los Angeles, Cal., 9-11.

HODGE, WILLIAM (Lieber and Co., mgrs.): Boston, Mass., Jan. 8—Indefinite.

MATHIMONY A FAILURE (David Belasco, mgr.): Chicago, Ill., May 9—Indefinite.

LOTTERY MAN (The Shuberts, mgrs.): Chicago, Ill., May 30—Indefinite.

LULU'S HUSBANDS (The Shuberts, mgrs.): Chicago, Ill., May 25—Indefinite.

MILLER, HENRY (Klaw and Erlanger, mgrs.): New York city Sept. 4—Indefinite.

PERKINS, CHIC (Frank G. King, mgr.): Glenwood, Minn., 8. D. Alexandria 10, Bank Center 11, Melrose 12, Royalton 13, Little Falls 14, Pertham 15, Detroit 16, 17, Barnsville 18, St. Cloud 19.

PRINCE OF LIARS (Hill and Mackay, mgrs.): Medicine Hat, Can., 7. Moose Jaw 8, Regina 9, Pasqua 10, Eastway 11, Carleton Place 12, 13, Minet 14, Carrington 15, Valley City 16, Hankinson 17, Brocton, Minn., 18.

PROSECUTOR, THE (Mittenthal Bros., mgrs.): Boston, Mass., May 30—Indefinite.

SEVEN DAYS (Washburn and Kemper, mgrs.): New York city Nov. 10—Indefinite.

SPENDTHRIFT (Frederic Thompson, mgr.): New York city April 11—Indefinite.

ST. ELMO (Frederic Belasco, prop.; H. B. Pottery, mgr.): Virginia, Nev., 6. Carson 8.

VAN KEN, H. (Lieber and Co., mgrs.): New York city Jan. 21—Indefinite.

WHITE SQUAW: South Bend, Wash., 13.

WILSON, FRANCIS (Charles Frohman, mgr.): New York city—Indefinite.

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BEETS AND FOWLER STOCK: Newark, N. J., 23—
—Indefinite.
BIJOU (E. A. Schiller, mgr.): Savannah, Ga.,
—Indefinite.
BIJOU OPERA HOUSE (Klimt and Gasmolo, mgrs.): Milwaukee, Wis., May 15—Indefinite.
BIJOU OPERA HOUSE (Klimt and Gasmolo, mgrs.): Minneapolis, Minn., May 8—Indefinite.
BIJOU THEATRE (Course Payton, mgr.): Brooklyn, N. Y., Oct. 18—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
BLAIR, EUGENIE: Philadelphia, Pa., March 28—Indefinite.
BLANDIN CO. (Stuart Lithgow, mgr.): Louisville, Ky.—Indefinite.
BONVILLE, JESSIE: Buffalo, N. Y., 23—Indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—Indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
COLUMBIA STOCK (Anthony E. Wills, mgr.): Newark, N. J., May 15—Indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Seattle, Wash., Sept. 20—Indefinite.
COURTNEY, CATHERINE: Grand Rapids, Mich., April 18—Indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.
CRITTERION THEATRE (Klimt and Gasmolo, mgrs.): Chicago, Ill., Dec. 19—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 30—Indefinite.
FORBES (Gus A. Forbes, mgr.): Duluth, Minn., June 13—Indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O.—Indefinite.
FRANKLIN PLAYERS (Pauline H. Boyle, mgr.): Stamford, Conn.—Indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 25—Indefinite.
GLASSER, VAUGHAN: Detroit, Mich.—Indefinite.
GRACE, HELEN (N. Appell, mgr.): Schenectady, N. Y.—Indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—Indefinite.
HAYWARD, GRACE: Minneapolis, Minn.—Indefinite.
HIMMELIN'S YANKEE DOODLE STOCK (Gen. V. Haldous, mgr.): Superior, Wis.—Indefinite.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—Indefinite.
HOLLAND, MILDRED (E. C. White, mgr.): Rochester, N. Y., April 11—Indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—Indefinite.
INDIANA: South Bend, Ind.—Indefinite.
KERNE, LORRAINE: Sioux City, Ia.—Indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—Indefinite.
KENDIG STOCK: San Diego, Cal., March 20—Indefinite.
KING, CHARLES, STOCK: Los Angeles, Cal.—Indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 5—Indefinite.
LOCH STOCK: Salt Lake City, U.—Indefinite.
LYNN, J. C.:—Indefinite.
LYRIO STOCK: Minneapolis, Minn.—Indefinite.
LYRIO STOCK (L. M. Gorham, mgr.): Lincoln, Neb.—Indefinite.
LYTTEL, BERT: Albany, N. Y.—Indefinite.
MADEIRA, LEO: Salt Lake City, U.—Indefinite.
MAJESTIC STOCK: Utica, N. Y., 11—Indefinite.
MAXWELL-HALL: Cedar Rapids, Ia., May 30—Indefinite.
NOBLE, HORACE V., ASSOCIATE PLAYERS: Denver, Colo., April 10—Indefinite.
OPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.
OPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—Indefinite.
PAIGE STOCK: Baltimore, Md.—Indefinite.
PAYTON (Course Payton, mgr.): Baltimore, Md., May 16—Indefinite.
PAYTON (Course Payton, mgr.): Brooklyn, N. Y., Aug. 10—Indefinite.
PEOPLE'S STOCK: Flint, Mich.—Indefinite.
PLAYERS: Tampa, Fla.—Indefinite.
POLI STOCK (S. E. Poll, mgr.): Worcester, Mass., 2—Indefinite.
POLI STOCK (S. E. Poll, mgr.): Springfield, Mass., 6—Indefinite.
POLI STOCK (S. E. Poll, mgr.): Wilkes-Barre, Pa., 8—Indefinite.
POINTER, HENRY (Harry J. Jackson, mgr.): St. Louis, Mo., April 24—Indefinite.
PERSTON-BRICKBET: Ft. Wayne, Ind., Dec. 28—Indefinite.
PRINCESS: Montreal, P. Q.—Indefinite.
PRINCE, FREDERICK (Sullivan, mgr.): Des Moines, Ia., Nov. 1—Indefinite.
ROSE STOCK: Scranton, Pa., May 2—Indefinite.
RUSSELL-DREW: Seattle, Wash.—Indefinite.
SCHILLER PLAYERS: Norfolk, Va.—Indefinite.
SHERMAN: Rockford, Ill.—Indefinite.
STUBBS-WILSON PLAYERS: Olean Park, Columbus, O.—Indefinite.
TURNER STOCK (George L. West, mgr.): Boise, Ida.—Indefinite.
VAN DYKE AND RAYON (F. Mack, mgr.): Bay City, Mich., April 4—Indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Mar. 21—June 18.
WORCESTER THEATRE STOCK (J. G. Peede, mgr.): Worcester, Mass., May 2—Indefinite.

TRAVELING STOCK COMPANIES.

BAILEY-LOCKWOOD STOCK: Sedalia, Mo., 29—June 11.
BARRETT STOCK (Southern): Edwin Barrie, mgr.: Naguaga, Okla., 6-11.
BARRETT STOCK (Northern): H. B. Le Van, mgr.: Muskogee, Okla., 5-11.
CHICAGO STOCK (Chas. H. Rosskam, mgr.): St. John, New Foundland, June 1—July 9.
COFFLAND STOCK: Junction City, Kan., 7-12, Salina 14-18.
DE LACY, LEIGH (Monte Thompson, mgr.): Holyoke, Mass., 30—June 18.
ECKHART CO. (Oliver Eckhardt, mgr.): Stetice, Cal., 9-9, Castor 10, 11, Lacombe 13-15, Edmonton 16-18.
EMPIRE THEATRE STOCK: La Fayette, Ind., 6-11.
GRAHAM STOCK (Oscar Graham, mgr.): Springfield, Mo., 29-11.
GORDON'S ASSOCIATE PLAYERS: Independence, Kan., 29—June 11.
GUY STOCK (C. W. Mercer, mgr.): Winchester, Ind., 6-11.
HALL, DON C.: Scandinavia, Wis., 6-12, New London 14-19.
HICKMAN-BERRY STOCK (Harry G. Lihor, mgr.): Little Rock, Ark., 5-18, Hot Springs 10—July 2.
LATMORE-LEIGH STOCK (Western): Bert Leigh, mgr.: Muskogee, Okla., 29—June 4, Ft.

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Smith, Ark., 5-11, McAlester, Okla., 12-18.
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NEILL, JAMES (Edwin H. Neill, mgr.): St. Mary, Ind., 1—Aug. 13.
NEW THEATRE CO.: Chicago, Ill., 23—June 4, Kansas City, Mo., 6-11, St. Louis 13-18.
RICHARDSON-LEWIS STOCK (J. J. Richardson, mgr.): St. Louis, Mo., 6-11.
SPENCE THEATRE CO. (Harry Spence, mgr.): Emporia, Kan., 30—June 11, Lawrence 13-23.
WHYTE DRAMATIC CO. (Charles P. Whyte, mgr.): Iowa, Kan., May 30—June 11.
OPERA AND MUSICAL COMEDY.
ABARBARNELL, LINA (A. H. Woods and George W. Anderson, mgrs.): Chicago, Ill., April 10—Indefinite.
ABORN ENGLISH GRAND OPERA (Milton and Sargent Aborn, mgrs.): Chicago, Ill., May 8—Indefinite.
ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11—Indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 9—Indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): St. Louis, Mo., 30—June 11.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Milwaukee, Wis., April 25—Indefinite.
ARCADIANS, THE (Charles Frohman, mgr.): New York City Jan. 17—Indefinite.
BABY MINE: Chicago, Ill., 11-18.
COX MUSICAL COMEDY (Sid Cox, mgr.): La Grande, Ore., 31—June 25.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—Indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): New York City May 5—Indefinite.
HOPPER, DE WOLF (D. V. Arthur, mgr.): New York City April 28—Indefinite.
IMPERIAL MUSICAL STOCK (R. W. Skinner, mgr.): Lexington, Ky., June 6—Indefinite.
MIRADO (The Shuberts and W. A. Brady, mgrs.): New York City 30—June 25.
MY CINDERELLA GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill.—Indefinite.
SUMMER WIDOWERS (Lew Fields, mgr.): New York City June 4—Indefinite.
TEAL'S, RAYMOND, MUSICAL COMEDY: Cleburne, Tex., June 6-11.

MISCELLANEOUS.

BRYANT'S MINSTRELS (O. W. Englebreth, mgr.): Cincinnati, O.—Indefinite.
GUY ARTHUR L. (Mrs. A. L. Guy, mgr.): Pittsburgh, Pa., 6-11.

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